NACB STATION HANDBOOK

1992 RADIO EDITION

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STATION HANDBOOK

THE NATIONAL COLLEGE RADIO SPONSORSHIP COOPERATIVE

NACB and The Interep Radio Store have begun the first national underwriting sponsorship cooperative for college stations. NACB is excited to be able to help bring this significant money-making opportunity to your station.

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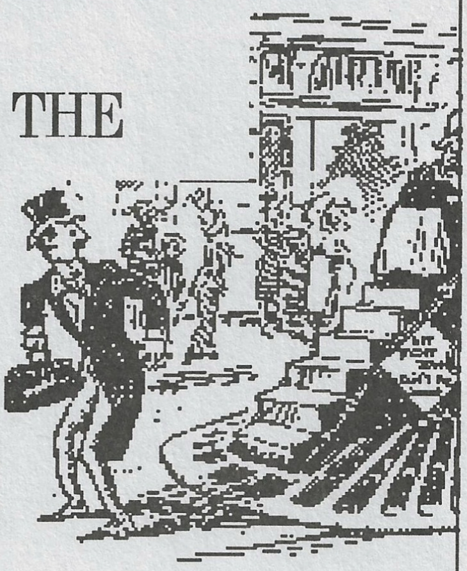

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Increased station credibility: If your station has occasional problems with your school's administration or communications department, you'll find that the interest generated by this program will make them feel more positive about your station. That's important when you need their cooperation come funding time, getting approvals for a purchase or facilities change, etc.

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Sound simple? It is! We've done most of the work to make it easy for you to participate. As a NACB member station, there's no charge to join the Cooperative. Just call NACB at 401/863-2225 to get your station added or if you have questions. If possible, also mail your station's underwriting sponsorship rate sheet or advertising rate card to: National College Radio Sponsorship Cooperative, NACB, 71 George St., Providence, RI 02906.

NACB Station Handbook

January 1992 Radio Edition

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STARTING A COLLEGE RADIO STATION

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Starting a College Radio Station

Be aware that building a station from idea to reality is a long process–on average, 2-3 years or more. Thus if the primary organizers are upperclassmen, enlist support from an encouraging faculty member and/or younger pro-station students from the start. Do not ignore school administration (and the communications department, if there is one). The supervision and help from a faculty member or administrator who supports the effort to start a college radio station is essential; the chances of success are far greater than if students alone undertake the effort. The long time frame involved and the political connections with university entities essential are two key reasons for taking on a faculty advisor when beginning a station start-up project.

Technically speaking, college radio stations come in one of four types: *carrier current, cable FM, low-power (experimental) broadcast* or *full-power (regular) broadcast*. (To date, digital audio broadcasting has not yet been implemented in the United States.) Because the station's signal goes out over the air, broadcast is best to reach a large audience, especially if the school has a high number of commuters who live off campus and drive to school. However, it can be more expensive than the non-broadcast types in the short-run.

Carrier Current

Carrier current radio utilizes special low-power transmitter/coupler units, typically installed in the basements of the dormitories or other buildings in a coverage area. The signal is just strong enough to reach receivers in the desired buildings without the station signal straying off campus (in violation of FCC field strength limits). Sometimes a "leaky cable" system can be installed, where physical notches are put in a cable to allow the signal to escape, thereby covering a particular area. (This is a less controlled system, however, and so may not be possible on urban campuses where non-school buildings are located close by). The station frequency is usually placed on the low end of the AM band. Note that the signal will be in mono, not stereo, and that certain elements of building architecture (e.g., elevators, air conditioning units) can affect the quality of signal reception. Many problems can be avoided by having an engineering site survey done by one of the companies specializing in this area (fee required). Contact: LPB, Inc., 28 Bacton Hill Rd., Frazer, PA 19355 • 215/644-1123 or Radio Systems, Inc., 110 High Hill Rd., Bridgeport, NJ 08014 • 609/467-8000 or 800/523-2133. In addition, LPB publishes a free, handy pamphlet on carrier current for potential customers. Ask for it.

Cable FM

If the school buildings are wired (or soon will be) for cable TV, then cable radio can be offered also. A low cost splitter ($1) attached to the cable input allows one lead to go to the TV, while the other goes to the home stereo receiver. Depending on what the cable operator (the school's media department or the local cable company) offers, cable subscribers can now get a whole new set of radio stations besides what is available over-the-air –including your colege station. If the cable operator doesn't offer cable radio, you can convince them to offer the service as it can represent a new subscriber revenue stream for them. If that fails, the station could serve as background audio to one of their TV message channels.

A telco equalized program line for mono (two lines for stereo) is all that is required to bring the signal from your studio to the cable operator's head end, plus an FM modulator to convert the signal into a usable form. This cost could run about $1,000, but the cable system to pay for the expenses in return for providing station programming free of charge to the system or promoting cable options to other students.

Cable FM can be offered in combination with carrier current or broadcast stations, too. If the campus lacks cable feeds, use carrier current to reach the dorm rooms, and just get the station feed to the cable operator. Though car radio listenership won't be available, the off-campus home cable subscribers can receive the station. Though it is not as important for a broadcast station, providing a feed to the cable operator could generate extra exposure for the station as background to a TV channel.

Low-Power Broadcast

A low-power broadcast FM station may be the most cost-effective solution if the goal is to reach a limited geographic area without the limitations of wires. Note that the FCC-mandated minimum station power output is 100 watts for regular stations. As an alternative to carrier current AM, the FCC allows for analogous low-power FM transmitters (but still with a very limited broadcast radius).

According to FCC electronic engineer John Reed, the maximum power for a non-licensed FM station is 11 nanowatts, which should cover an area with about a 200-foot radius. Commercially sold FM transmitter kits with higher power (e.g., 10 milliwatt) tend to be illegal.

Full-Power Broadcast

Over-the-air college stations typically reside on the FM band between 88.1 and 91.9. This spectrum of the radio dial is reserved for non-commercial, educational stations, of which college radio is one type. Though the chances of a college getting a station here are better, in many markets this part of the band is just as crowded as the commercial band. And since a commercial license allows advertising, the station could pay for itself.

The broadcast license to operate a station on a given frequency comes from the FCC, and is granted only after approval of an application. The most common application pursued by a fledging college station would be Class A station (the lowest category), which requires a minimum 100 watts of station output. The required forms are available by calling the FCC at 202/632-FORM.

Significant fees are involved in applying for a broadcast station construction permit (CP), both to the FCC for processing and to the consulting engineer who must be hired to: (1) do the required frequency search (to determine if an open frequency exists in the market where a new station could go without causing interference to other existing stations); and (2) conduct the transmitter/tower site survey and other requirements to complete the technical portions of the FCC application. If there are no problems, the application approval process takes 6-12 months on average. Add station construction time and it could be two years by the time the station is on the air.

Hiring a communications lawyer (Washington, D.C. is full of such firms) may also be worthwhile to avoid problems later. Going commercial allows for advertising revenue, but a non-commercial educational station may be more in line with the educational mission of the school. Two of the many prime considerations that will need consensus from all parties involved before station signs on are: the extent to which the station will incorporate students and professionals; and the placement of the station in the school's organizational hierarchy.

If time allows, contact a student-run, professional public, or commercial radio station in the area as a source of advice. They have the advantage of experience to help a new station avoid mistakes, both organizationally and technically. If the consulting engineers they suggest fail necessary expectations, however, two out-of-market firms that have much experience in assisting the start-up of student-run stations are: Communications Technologies, Inc., P.O. Box 1130, Marlton, NJ 08053• Contact Laura Mizrahi, 609-985-0077 (for FCC application help or other enginnering/technical questions); and Harnack Engineering, 1385 Lamar Avenue, Suite 5, Memphis, TN 38104• Contact Kirk Harnack, 800-366-7618 (for equipment, studio design or construction).

Of course, many other consulants exist. *Radio World*, a free newspaper to every broadcast radio station, has a large classified section in the back with consulting engineers listed. Ask for references to check on their experience in college station work. For a free sample copy, call 703/998-7600. Also, talk to existing commercial stations in the area for a recommendation of local engineering consultants.

Equipment

Expense is obviously a concern. Regardless of the type of station to be constructed, abroadcast studio will be needed. Equipment for programming and production is expensive. Used equipment is cheaper, but usually will not perform as well as new pieces, even if refurbished. Try to buy new for the key components of the station, even if tight budgets force the purchase of used units for the rest of the equipment. Free equipment from area commercial stations are possible, since donations to colleges are tax write-offs. Commercial stations upgrade periodically; contact them through the station engineer. However, if the donated pieces are over a few years old, breakdowns and repair costs might outweigh asking prices on new models. Allied, a major broadcast equipment manufacturer, runs a refurbished used equipment service, with a lot of good deals. Contact Jim or Chuck at 317/962-1471.

Personnel Management

When individuals first approach the station, they are eager to get involved and are very motivated to help. If that level of motivation can not be maintained, their productivity will decrease and staff members will begin to leave.

From the beginning a commitment to the station must be established. Some ideas to accomplish this are:
- involve new members in exciting projects
- build friendships with other staff members
- charge a training fee (To cover printing and binding costs for a station training manual, time and labor for the initial and follow up training sessions, a station T-shirt, bumper sticker)

New members must be welcomed into the station and made to feel important. Giving a specific job title and duties will make staff members feel that they are an integral part of the station. With these responsibilities must come welcomed input. How a situation is approached can make a world of difference: being told to do something and how to do it is far different from being addressed with a problem and asked for input. The key is open communication. The more staff is treated like responsible, thinking individuals, the more motivated the staff will be to act responsibly and think independently. Another tip: never ask the staff to do something that you wouldn't do yourself.

Meetings

To encourage staff input and communication regular meetings should take place in addition to regular one-on-one consultation. Management should set aside at least two hours per week as posted office hours, when staff can stop by and discuss problems or express concerns.

Some leadership tips to remember for your meetings:
- *Make the meeting's purpose clear.* Post this in front of the group on a blackboard to ensure everyone knows the ultimate goal.
- *Work toward a common goal.* When things begin to stray in a unproductive manner, re-route the discussion towards the goal at hand.
- *Stick with the agenda.* To ensure everyone's concerns, beyond the general manager's, operations manager's, etc., are discussed, leave an agenda book available to the staff. Or send out the agenda to each staff member to which they can make additions. Give everyone a fresh copy of the agenda at the beginning of the meeting.
- *Keep to the point and be concise.* When discussing the item at hand, do not enter into a monologue that tangents all over the place.
- *Start on time, end on time.* It's only courteous to those attending.
- *Give public praise, never public criticism.*
- *Keep personalities out of the discussion.* When meetings get heated, they tend to lead nowhere.
- *Avoid side conversations.* Leave these for after the meeting.
- *Be specific in what needs to be done.* At the end of each meeting summarize the main points, decisions, assignments and deadlines discussed. Send follow-up memos and minutes within a week of the meeting.

If attendance to meetings is a problem, try livening the meetings up with some of the following ideas:
- Include food and beverages obtained through trade out. College students are drawn to free food!
- Start the session off with something fun. Ice breaker games build acquaintances in large groups.
- Begin by giving updates on available internships and jobs available through the station. Find these by calling the local radio, TV station, and newspapers as well as through the *College Broadcaster*.

Preparing the Management to Manage

Management is not an easy task, thus it would be beneficial to require any individuals applying for management positions with the station to have taken a basic organizational management course. In addition, hold brush up sessions that may either include having a professional Human Relations Director or other manager speak, showing informational videos obtained from the school's business library or tutorials given by Academic Services or advisor. Additional reading materials can also be distributed containing articles from business periodicals as well as outlines and notes from any of the above activities.

TRAINING PROGRAMS FOR COLLEGE RADIO

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Training Programs for College Radio

Avoid "Reinventing the Wheel"

A training program is vital to a college radio station's success because it provides semester-to-semester and year-to-year continuity. This continuity is what lets a station build on the achievements of past years and actually progress, rather than "starting from square one" as each new management team begins their term.

Without a strong training program, the "reinventing the wheel" syndrome can hurt the station in many ways. Undertrained staff will be thrown onto the air, diminishing station listenership outside the studios and unknowingly abusing equipment inside the studios. Personnel issues (e.g., personality clashes, destructive behavior) will be handled poorly.

With a solid training system, however, new staff will feel better about their performance and actually sound better. They will have a greater appreciation of the station overall, not just of their department. That will also result in higher station morale, which makes accomplishing every station project easier.

Training Program Components

Rarely do training programs succeed without a Training Director. Though it can fall under the Program Director's domain, the fact is that there is so much involved in the position (especially during the first month of each semester), that a separate coordinator is warranted. An Assistant Training Director would be busy, too!

Three major parts of any successful training program are the: Training Manual, Informational Meetings, and Hands-On Labs. General descriptions of each part are listed below; however, each station will need to adapt the components to meet particular station needs.

•*Training Manual* : Also called the "Policies and Procedures Manual," the Training Manual summarizes in print what basic station policies that are also discussed in meetings and labs. Just as advertising is most effective when repeated and exposed in various media, the station training message will have a greater impact if also distributed in printed form.

The training manual should expand on certain subjects – things that don't come up often or are very detailed and thus not easily remembered. For example, include: a listing of job responsibilities for each management and staff position; FCC rules relevant to station operations; security/visitor policy; the policy on smoking, food, drink and drugs in the station, etc. Mention why rules are important (e.g., to create a consistent air sound, prepare people for the more restrictive rules in commercial radio).

Explain the station's purpose. What is the music format philosophy? Will the station serve as an extracurricular activity for student participants, as a training arm of the communications department, as a programming supplier to the listening community? If the station doesn't have a clear "mission and goals" statement, this is a good time to write one.

Station policies should be stated explicitly. Rules should cover everything relating to the station. It's best to have station policies in writing so no one can claim later that s/he is being singled out for punishment about something that was never identified as a rule. Definite areas to cover are: on-air behavior (in addition to FCC rules restricting editorializing, content of underwriting spots, etc.); borrowing station property (including records); missed shifts or staff meetings; and "indecent" program content. Explain the penalties for violations. A graduated scale of reprimands ranging from warnings to temporary suspension to expulsion is most common.

Manuals which cover various aspects of the above areas fairly well are the WVUM Policies and Procedures Manual, and WYBC Training Manual included in this section. Feel free to use these (and any other parts of the *NACB Station Handbook*) as a guide to create or update your own station manual, as individual additions are to be expected.

A copy of the station manual should be made for each trainee to keep. If the station cannot afford this, it is reasonable to charge each trainee a fee to cover "training materials." (This action will also weed out some individuals who are less committed to radio; although, in order to retain committed trainees who legitimately cannot afford the fee, the station may offer fee waivers on a case-by-case basis.)

•*Informational Meetings:* Usually held at the beginning of each semester, these meetings introduce new people to the station. Therefore, the meetings should present the best station image possible, while at the same time, give a realistic sense of what the radio station is about.

Open House

The "Open House" or "Organizational Meeting" should be promoted in as varied a media mix as possible: college newspaper ads, flyers in campus mailboxes, over the airwaves, on the college TV announcements channel, by having current staff to spread the news by word-of-mouth, etc. (Get a local copy shop to print the flyers in exchange for underwriting spots and offer an advertising trade to the other college media outlets if funds are limited.)

During this first meeting, which is more general in nature, have audio (and video) tapes produced about what the station does and what it's like to be involved. Refreshments would be another plus to draw the initial crowd. Pass out copies of a schedule which lists subsequent meetings and what departments and topics will be covered in each of them.

Make it clear that attendance at all meetings is mandatory in order to remain in the training program, as well as hands-on labs and task requirements. Though this may cause many of the initially curious to leave, remember that radio demands real time and effort from its participants and that fact should be stated up front. In the long run, the station is better off because commited people will remain at the station involved in a variety of areas, instead of casual hangers-on who just want to do their shift and leave (and even miss shifts whenever something personal comes up without giving notice!).

Subsequent Meetings

These later meetings, run by department heads with assistance from the Training Director, will expose what each department does to all of the trainees. This is important, because someone who originally planned just to become a DJ may end up getting turned on by news, sports, promotions or fundraising!

Devote each meeting (limit them to an hour maximum) to two or three departments, splitting the time among them. Encourage the department heads to produce an audio presentation with supplementary written materials and to allow time for questions. Remember to list phone numbers so that trainees can reach department managers with individual questions, and encourage department heads to be open to occasional late trainee arrivals who "discovered" their department after the start.

Being at the Station

It is vital to encourage trainees to spend time at the station, even if it's at a time when there are no hands-on labs scheduled because that will let them get comfortable with the people , the environment and the equipment. (Remember how big and impersonal the place seemed to you in the beginning?!) It is equally vital it is stressed to all current staff that they be especially friendly and helpful to trainees (whoever looks like they're wandering around). Initial trepidation about the "Radio Station," may cause some staffers to join some other extracurricular activity where they feel more at ease.

Also, encourage trainees to accompany staff on remotes, promotions, etc. Interaction with staff outside of the station will also make them more comfortable and feel part of the station. Some stations utilize a "Buddy system" – assigning a trainee to sit in on a veteran DJ's shifts.

Last but not least, require that trainees to attend all regular meetings of the departments with which they wish to become involved. That's where they become a real part of the station.

•*Hands-on Labs*: At the same time meetings are run, promote sign-up for hands-on laboratories at the station. Though most trainees will want to participate in the on-air DJ labs (run by the Program director or head on-air DJ), encourage people to sit in on production labs, news labs, and other labs that are really just on-the-job work training: remote broadcast assistance, underwriting/fundraising tasks, promotions assistance, sports interviewing/research, traffic/logging, etc.

Hopefully, the station will have a separate production studio that can be commandeered for training labs. Or use the main studio during off-air hours. Block off independent practice time on a sheet posted on the door of the lab studio. Let trainees fill in their desired time(s). Possibly even require a minimum number of practice hours. Have photocopies of fake logs and actual carts and copy available for trainees to make the practice more realistic.

Many of the participants have never seen a studio before. So take nothing for granted. If there is a large crop of trainees, labs may have to be done in small groups. This is not necessarily bad, although individuals tend to be less inhibited and ask more questions in one-on-one sessions.

Some areas of on-air performance that should be covered are the abilities to: follow a structured format; backtime content to meet a specific deadline (whether time must be filled before a scheduled live satellite feed or other broadcast or a live-read needs to be timed for music beds); and communicate effectively with an audience. Stress the need for spontaneity, ad-libbing and creativity. Jotting brief notes and pre-reading copy makes a big difference.

Trainees need to have an understanding of where the sound is going when in *audition* versus *cue/utility* versus *program* modes. They should know why patch buses get wired in a particular way. This knowledge helps them to become better DJs and better able to cope with technical problems if they arise.

And don't forget to cover the EBS system – the FCC requires it. Some subjects, however, like legitimate on-air programming and promotions vs. payola and plugola, may be too complicated to expect each lab leader to explain them well. It is best to have a separate meeting to cover these and/or include them in the Training Manual.

Speaking of basics, everyone should be briefed on telephone etiquette. A radio station is a business, not a dorm room, and that impression must be conveyed whenever dealing with the outside world. Don't assume everyone knows how to answer the phone, take proper messages, when it's OK to enter a live studio, etc.

If there is not enough competent people to supervise, for example, the underwriting or logging training, that's not unusual: After all, if there was a solid training program, there would be enough people managing each of these areas already!

Testing

At the end of the training period, administer a written examination covering FCC rules, station policies, and other key information in the Training Manual. Additionally, a live hands-on examination is recommended for on-air and production studio equipment clearance, including transmitter knowledge. Knowing how to do EBS tests, log changes, and interpolating meter readings are essential skills. Some stations also include a troubleshooting component to this test, where the trainee must figure out how to fix a messed-up control board configuration.

One way to run the on-air test is to prepare a fake log, including promos, PSA, etc. that are actually in the rack. The test is doing everything in a condensed 30-minute shift. Evaluate segueing skills, how close spots are run to log times, running an EBS test, taking meter readings, following the music format (if there is one), etc. Purposely mess up their shift by throwing on the log a specially-prepared underwriting spot cart with indecent content on it and, later on, a promo that has a selling pitch violating underwriting rules. See how long it takes for the trainee to recover and how they handle these things.

•*Checklist*: As an alternative (or in addition) to testing as described above, some stations use a "training checklist." It is a sheet which lists all the different knowledge areas and hands-on skills that a trainee must learn. Next to each area/skill are two boxes. The first is checked off by the trainee when s/he feels the subject has been mastered, and the second box is for the trainer. As the trainee completes a group of skills (or maybe just one or two, if they are particularly complex), s/he approaches the training director, who evaluates the trainee on that skill. If acceptable, the trainer then stamps that box (since a simple check mark could be falsely forged) to verify that it has been mastered.

Some areas may not lend themselves to this type of evaluation, or a class of trainees may be too large to evaluate in this manner. For those situations, use the methods outlined in the previously.

Ongoing Training

Even after a new class of trainees is licensed and doing things, the training is not finished. Let's face it: the nature of college radio is turnover. Graduations, transfers and fluctuating student extracurricular interests mean that staff composition changes drastically year to year. But it doesn't have to debilitate the station. If people are ready to take over each management position, station operations should continue with no perceivable losses.

To insure this, have assistant managers under each management post. They work side-by-side with the manager, learning the ropes and, in the process, learning to appreciate the importance of the job and building commitment to the work . They're virtual shoe-ins for each post when the previous manager graduates or takes another position.

Ongoing training is just as important for DJs. It's easy to slip into bad habits when one's on-air performance is not monitored. Department heads and/or PDs should require an aircheck from each jocks every month. Design a standard evaluation form that's easy to fill out, covering various areas of broadcast performance, music selection, etc. Offer "advanced labs" for veteran DJs covering techniques like multitrack spot/promo production, backtiming, scratching and master mixing. It doesn't hurt to offer an occasional classroom-style presentation about important broadcast areas such as FCC rule updates/refreshers. (Having the broadcast parts of the FCC rules on hand is beneficial for even non-FCC licensed stations. Order a copy by calling the FCC at 202/632-7000.)

Other Components

College managers disagree about the practicality and effectiveness of the following ideas in a student-volunteer station. However, different ones work in different situations. Whatever structure is chosen for a training program should remain in effect for that semester. Revise the program as necessary for the next training class.

One word of caution: If an idea being considered is radically different from what has been in place at the station, the idea will need to be sold to other managers first. After all, the greatest idea will never get implemented if the people who are needed to make it work are not supportive.

•*Course Requirements:* If the school has broadcasting courses, it can be required that students take certain ones before they are eligible to do certain things at the station (e.g., production). It's possible that the station's training program could be adopted as a registered course by the school's communications department, adding legitimacy and credibility to training efforts.

•*Task Requirements:* On a less formal level, trainees can be required to devote a certain number of hours on particular station tasks. This serves a few purposes: it insures that the myriad number of chores that need doing at the station get done; it builds commitment, which helps to retain trainees as staff for the long term; it exposes people to areas of the station that they had not considered working in, which they may find interesting and end up being managers for!

Have each department come up with a bunch of options, both mundane and interesting. Add other tasks that need getting done, which should make the list quite meaty. Make sure that a manager can at least loosely supervise the trainees' work and sign off on the time spent so that the Training Director can verify that the commitment has been fulfilled.

•*Guest Speakers*: This suggestion should be considered an "if-there-is-time" thing, since the training staff will probably be more than busy just coordinating all the in-house elements of the training program. Nevertheless, consider inviting occasional guest lecturers to the training meetings (or general staff meetings). Not only will they add a refreshing change of pace to meetings, but they also can provide a more "worldly" perspective that student managers lack. Area commercial stations managers, promotions directors, salespeople, engineers, producers and air talent are usually flattered when asked to give a talk to the local college station. Besides providing a professional station model that can help improve current operations, they can also discuss preparing and searching for a media career, another nice extra to add to the training program.

Know what is expected of the speaker: If people are invited just to talk, they'll probably cover generic pep-rally material with no substance. Ask them to cover specific subjects so the information will be useful. And the contacts made through these events often pay off later when the station needs help during some crisis.

Special training program highlights

At Norfolk State University's WNSB-FM, students are strongly advised to take the introductory production course before enrolling in WNSB's practicum course – the latter is required for every trainee. It includes discussion of the different studio components. If successful with the practicum, students are invited to volunteer at the station or do work-study through the communications department. They first must submit an application called an audition package, which contains an endorsement from their faculty advisor, rewritten news stories, and a five-minute tape they have produced, among other elements.

"We evaluate their skills," Turner explained. "We use it to weed out certain people who just want to `play radio.' It's been successful so far in attracting the right kind of people nine times out of ten," he said. The key is time to develop maturity. "We want them by sophomore year so they're ready for management positions as seniors."

Another part of this fascinating training program is peer evaluation. As Turner explained, "it gives students an unforgettable experience...shows them how to be managers and evaluate people." The experience can be tough for two students who are otherwise friends and equals. "The manager says, 'You're not my friend right now--I'm going to evaluate you.'"

The result goes in the student's file at WNSB, which is maintained long after graduation and used for references if future potential employers call. While it may seem to be devoting a lot of valuable file space and a major administrative burden for the station, Turner replied, "I feel we owe it to them."

In addition, Norfolk State's Mass Communications faculty make sure each student has prepared a portfolio of their work. "A lot of students who didn't [work at] WNSB [as undergraduates] come back saying, 'Can I volunteer here?,' which is sad," said Turner. "We want them to go out of here armed with something."

What Training Can't Do

Though an effective training program will make a big difference in the way a station operates, don't expect to produce miracles. There are certain things that cannot be taught: dependability, the ability to accept and act on constructive criticism, thinking before speaking, the skills of listening and reflecting, and asking questions. A key component for any staffer is learning where one can be flexible. For example, at what point is a technical problem serious enough to call the Chief Engineer at home? Must commercials, etc., air at precise times scheduled on logs? These vary station to station and can only be learned over time. Quite often, problems result from simple miscommunication – use of jargon, presumptions on the part of one person or the other, incomplete instructions, and so on. The more time that a person spends working at the station, the less of an issue this becomes. Focus on building camaraderie and commitment at the station, the rest should take of itself.

SAMPLE RADIO
POLICIES AND PROCEDURES MANUAL

N A C B

STATION HANDBOOK

WVUM, INC.

POLICIES AND PROCEDURES MANUAL

for the

Student-Operated Radio Station

of the

University of Miami

Coral Gables, Florida

Approved by the

Directors of the Corporation

September 24, 1968

(Revised July, 1987)

WVUM, INC.

Policies and Procedures Manual

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WVUM, Inc.

The University of Miami

Student-Operated Radio Station

POLICIES AND PROCEDURES MANUAL

Approved by the Directors of the Corporation
on September 24, 1968
(Revised July 1987)

Introduction

Radio station WVUM is licensed by the Federal Communications Commission, under File Number BPED-855, to operate as a non-commercial station at 90.5 on the FM band. The license is issued to WVUM, Inc., a private corporation chartered by the Secretary of State of the State of Florida. The Corporation and its Directors are, therefore, ultimately responsible for all policies and functions of the Radio Station. Since the Corporate Directors sincerely believe that the Radio Station should be a student activity, they have delegated the major portion of the operation functions of the Station to the Advisory Board. Though these functional responsibilities lie within the Advisory Board, policy change must be approved by the Corporate Directors.

STATEMENT OF COMMITMENT
WVUM BOARD OF DIRECTORS

As Licensees of WVUM, Inc., it has been our philosophy and commitment to provide broadcasting opportunities and educational experiences for University of Miami students while serving the needs and interests of the University community. The responsibility for the daily operation of WVUM is vested in the student Executive Board; policy guidelines, selection of the Executive Board, hearings, and responding to campus grievances are the major duties of the WVUM Radio Station Advisory Board. Ultimately, however, the Board of Directors, as Licenses, retain full authority and responsibility for the operation of WVUM, Inc., and are accountable for the adherence and compliance with all laws, and with the rules of the Federal Communications Commission.

The Board of Directors recognizes that one method of providing students educational opportunities is to delegate to them significant operational responsibilities. The success of this delegation is contingent, however, on students' understanding their obligation to the license and the community. That obligation encompasses program quality, diversity of entertainment, frequent news, sports, public affairs programs, and opportunity for student involvement without regard to race, creed, color, sex, national origin or handicap.

Mutual acceptance and commitment to these obligations by the Board of Directors and the students participating in WVUM will provide an environment conducive to learning, development and community support.

SECTION A

Radio Station Advisory Board

1. Membership

A. The Radio Station Advisory Board shall be composed as follows:
   1. The President or a duly appointed representative of Undergraduate Student Body Government (USBG)
   2. The President or a duly appointed representative of Council of International Student Organizations (COISO)
   3. The President or a duly appointed representative of Alpha Epsilon RHO
   4. An undergraduate student-at-large selected annually at random and interviewed by the Chairperson of the Radio Station Advisory Board.
   5. A representative appointed by the Corporate Board
   6. The Director of Student Activities or a duly appointed representative.
   7. A member of the faculty from the School of Communication appointed by the Dean of the School of Communication.
   8. A representative from the Dean of Student's administrative area, appointed by the Dean of Students
   9. A representative from the alumni appointed by the Alumni Association
   10. The Station Advisor appointed by the Corporate Board
   11. Ex-officio (without vote): The General Manager of WVUM

B. The Chairperson of the Radio Station Advisory Board shall be the representative from the Corporate Board. The Chairperson will be permitted voting privilege only when a tie vote occurs.

C. No Executive Board member shall be allowed to be a voting member of the Radio Station Advisory Board. Non-executive personnel may use their own discretion in whether to sit on the Radio Station Advisory Board.

2. Duties and Responsibilities of the Advisory Board

A. To represent and facilitate those responsibilities delegated by the Corporate Board in overseeing the functions of the Radio Station, as those functions relate to the stipulations of the license issued by the Federal Communications Commission.

B. To recommend to the Corporate Board general station policy as suggested by the WVUM Executive Board. All such suggestions will be subject to review and change, if deemed necessary, by the Advisory Board.

C. To resolve complaints, as directed by the Corporate Board, brought against the Station from any member of the University family.

D. To elect the WVUM General Manager, Program Director, Production Director, Chief Engineer/Station Engineer, News and Public Affairs Director, and Underwriting Director in accordance with the requirements stated in Section A.4.

E. To act as an appeals board in all matters pertaining to Station personnel as stated in Section G.

3. Operating Procedures of the Advisory Board

A. WVUM Radio Station and the School of Communication shall mutually cooperate in all areas, i.e., facilities, personnel, policy, etc. to facilitate the on-going educational process within the School of Communication.

B. Attendance is mandatory for Advisory Board members at all meetings unless excuses are approved by the Chairperson prior to the meeting. If any Advisory Board member is absent, excused or unexcused, from any three meetings in one semester, his/her membership shall be terminated immediately. In such instances, the Chairperson shall ask the appropriate organization or department to appoint a new representative before the next scheduled Advisory Board meeting.

C. No general matter shall be acted upon unless a majority of the Advisory Board, as it exists at the time, is present. The Chairperson may count as a voting member for the purposes of this rule. When a vote is taken, a majority of the voting members present is needed for an affirmative vote unless otherwise specified in this document. (e.g., If two voting positions on the Advisory Board are not filled, the Advisory Board, as it exists at the time, consists of eight voting members. In such an instance five voting members must be present to act on any matter, and a vote of three is needed to pass affirmatively on any matter.)

4. Selection of the WVUM Executive Board

A. Elections for General Manager and certain other WVUM Executive Board members (see Section A, 4.F) will be held annually in the month of November. The exact dates of elections will be determined by the Advisory Board at least one month in advance.

B. Executive Board application forms shall be available to all prospective candidates in the Radio Station and the office of the Station Advisor at least three (3) weeks prior to the elections, and must be completed and submitted to the Chairperson of the Advisory Board no later than two weeks prior to the elections.

C. The Advisory Board members shall have copies of all application forms no later than one week prior to the elections for their review.

D. The election of the General Manager, Program Director, News and Public Affairs Director, Chief Engineer/Station Engineer and Underwriting Director shall be by majority vote of the Radio Station Advisory Board present.

E. Both the outgoing General Manager and the newly-elected General Manager may be asked for recommendations prior to the voting on the Program Director, News and Public Affairs Director, Chief Engineer/Station Manager and Underwriting Director.

F. Election Meeting Procedures

1. After calling the meeting to order and offering any necessary information and explanation to the Advisory Board, the Chairperson may open the elections.

2. Each candidate will be required to appear briefly before the Advisory Board for identification and for any further questioning from Advisory Board members.

3. Candidates for the General Manager's position shall appear before the Advisory Board in alphabetical order.

4. Candidates for the second election will appear and be selected by position in the following order: Program Director, Production Director, News and Public Affairs Director, Chief Engineer/Station Engineer, and Underwriting Director.

5. The Chairperson of the Radio Station Advisory Board can decide to hold the election meeting in more than one session, if necessary. This should be done prior to the election meeting.

6. Newly elected Executive Board members will assume their elected positions on the day after the official end of the fall semester of the academic year. However, from the day of their election to the day they assume their positions, all members will be required to participate in a familiarization program. Familiarization programs are the responsibility of both outgoing and incoming officers. References should be made to individual department and position policies and procedure guidelines.

7. An Orientation and Training Session will be conducted within the first three weeks of the new calendar year to be attended by all Executive Board members, the Station Advisor, and the Chairperson of the Advisory Board.

SECTION B

Radio Station Advisor

1. Appointment

The WVUM Corporate Board assumes full responsibility for the appointment of the Radio Station Advisor.

The Advisor shall be appointed on an annual basis under terms and conditions agreed upon by the Corporate Board and the Advisor.
Compensation of the advisor will be determined by the WVUM Corporate Board and paid from the operating budget of the Station.

The advisor will have full voting privileges on the Radio Station Advisory Board.

2. Duties and Responsibilities of the Radio Advisor

   A. To serve as a liaison between the Corporate Board, the Department of Communications and the students.

   B. To advise students on proper operational procedures for the Radio Station.

   C. To attend all Executive Board meetings and Radio Station Advisory Board meetings.

   D. To review the academic progress and credit loads of candidates for Executive Board positions and to assure that all current Executive Board members maintain appropriate academic credentials to maintain their positions.

   E. To monitor the radio station on the air, to regularly visit the studio and station personnel and assist in their training and development as disc jockeys, broadcasters, news reporters, sportscasters, etc.

   F. To mediate personnel grievances and to make personnel recommendations to the Radio Station Advisory Board.

3. Termination

The Advisor may be terminated by majority vote of the Corporate Board. Any compensation paid to the advisor will be prorated effective the date of termination.

SECTION C

Executive Board

1. Membership

   A. The WVUM Executive Board shall be composed as follows:

   The following will be elected by the Advisory Board:

   1. General Manager (to serve as Chairperson of the Board)
   2. Program Director (to serve as assistant to the General Manager)
   3. Production Director
   4. News and Public Affairs Director
   5. Chief Engineer or Station Engineer
   6. Underwriting Director

   The following will be selected by majority vote of those holding the Executive Board positions identified above:

   7. Promotions Director
   8. Traffic Director
   9. Sports Director
   10. Music Director
   11. Public Service Announcement Director

2. Duties and Responsibilities of the WVUM Executive Board

   A. To plan and coordinate the major broadcasting functions of the Station, implementing those policies established by the Corporate Board and Radio Station Advisory Board.

   B. To develop Station policies and procedures and implement such upon approval, when necessary, from the Advisory Board and Corporate Board.

   C. To advise the General Manager on all matters of general Station policy which fall within those responsibilities delegated to the Executive Board by the Advisory Board and Corporate Board.

   D. To consult with the General Manager on the appointment of staff positions.

   E. To submit to the Advisory Board, at the end of each academic semester, written reports pertaining to the financial status, the equipment status, programming policies, amount of active student audience and all other specific data requested by the Advisory Board.

3. Qualifications of Executive Board Members

A. All candidates must be currently enrolled, full-time undergraduate students carrying at least a 12-credit load. Summer semester enrollment is not required.

B. All candidates must currently have earned a 2.3 cumulative grade point average and maintain a 2.3 GPA while in office.

C. Candidates for the positions of General Manager, Program Director, Production Director, and News and Public Affairs Director must have completed CTC 203: Social Control of Telecommunication Media before qualifying as a candidate for an Executive Board position.

D. All candidates must fulfill all other requirements as stated by the University of Miami in relationship to eligibility to participate in an authorized student organization.

E. Any University of Miami undergraduate student who has paid his/her full-time undergraduate Student Activity Fee, may participate in operations WVUM.

F. The Advisory Board can, by a three-fourths vote of the Board as constituted, waive any of the specific qualifications as enumerated in this and in Part B of this Section.

G. Specific Qualifications, Requirements, Functions and Responsibilities for Executive Board Candidates

1. General Manager

a. Specific Qualifications

A candidate for General Manager shall be at least of Junior standing for year of term elected or have attended the University for four consecutive semesters, having completed, currently enrolled or been required to enroll the next semester in CTC 402, Broadcast Station Management, or have equivalent experience as determined by the Advisory Board.

b. Requirements

Sound academic record; an operating knowledge of all major Station departments; full grasp of Station operations and program policies must have ability to properly control, coordinate and administrate staff and executive departments.

c. Functions

1. To coordinate all major department operations of WVUM.
2. To coordinate the activities of the Executive Board and to act as Chairperson.

3. To initiate and be responsible for license renewal and all other matters with the Federal Communications Commission.
4. To approve all matters dealing with off-campus business.
5. To act, when necessary, as mediator of inter-departmental disputes.
6. To coordinate the activities of the general staff and to supervise the procedures required for placement, training suspension and dismissal.
7. To assure the proper and definitive enforcement and interpretation of standard operating procedures, (i.e., FCC Rules and Regulations, WVUM policies and procedures, WVUM guidelines and University of Miami policies).
8. To maintain past accounting records and be aware of their content, advise the Executive Board of the status of the budget and make suggestions on the distribution of funds.
9. To maintain all necessary personnel records.
10. To maintain inventories of equipment and supply requirements and to initiate all purchases and supply requisitions.
11. To provide at all times leadership and fair, honest decisions in all matters.

d. Responsibility

The General Manager is directly responsible to the Advisory Board.

2. Program Director

a. Specific Qualifications
A candidate for Program Director shall be at least of Sophomore standing for year of term elected or have attended the University for two consecutive semesters, having completed, being currently enrolled or being required to enroll the next semester in CTC 402, Broadcast Station Management, or have equivalent experience as determined by the General Manager.

b. Requirements

Sound academic record; full knowledge of target audience's needs and desires, past programming policies; creativity; good knowledge of Station structure; concern about communication of information.

c. Functions

1. To act as assistant in all capacities to the General Manager.
2. To act as second in command of the Station in the absence of the General Manager.
3. To direct and coordinate format, traffic, production, music policy and announcing.
4. To interpret, develop and enforce program policies.
5. To develop a program broadcast schedule.
6. To assure the development of required programs and salaries.
7. To develop new and original programming trends or formats.
8. To coordinate program procedures and to give guidance when necessary.

9. To screen program proposals in cooperation with the General Manager and to determine if they can be professionally produced by WVUM.
10. To oversee operations of all record and tape libraries and the filing and indexing of all materials.

11. To insure proper labeling and storage of all music records.

d. Responsibility

The Program Director is directly responsible to the General Manager.

3. Production Director

a. Specific Qualifications

A candidate for Production Director shall be at least of Sophomore standing for the year of term elected or have attended the University for two consecutive semesters, having completed, being currently enrolled in or being required to enroll the next semester in CTC,235, Audio Production, or have equivalent experience as determined by the General Manager.

b. Requirements

Sound academic records; full knowledge of Station structure, programming policy and the importance of broadcast function in communication; skill, creativity, and versatility in program production.

c. Functions

1. To assign and oversee all production as requested by the Program Director.
2. To coordinate the production staff.
3. To guarantee the proper placement of all required program materials before air time and to coordinate cleaning of equipment. This should be coordinated with other Station departments.
4. Work with the station engineer in training all staff members as to use of the production studio.
5. To schedule studio time for taping and/or production.
6. To produce Station I.D.s and promotional announcements.
7. To oversee cleaning of equipment and other housekeeping functions of the production studio with the station engineer.

d. Responsibility

The Operations Director is directly responsible to the General Manager.

4. News and Public Affairs Director

a. Specific Qualifications

A candidate for News and Public Affairs Director shall be at least of Sophomore standing for year of term elected or have attended the University for two consecutive semesters, having completed, being currently enrolled in or being required to enroll the next semester in CTC 212, Broadcast Journalism, or equivalent experience as determined by the General Manager, and having a working knowledge of the field as determined by the General Manager.

b. Requirements

Good knowledge of local government, University politics and government, student organizations and functions, major national and international affairs; must have news ability as a reporter and writer; ability to train novice staff; some operational knowledge of remote broadcast equipment.

c. Functions

1. To train and coordinate the activities of a reporting staff.
2. To oversee production of scheduled Station news broadcasts.
3. To oversee presentation of regularly scheduled sports shows with Sports Director.
4. To develop the formats and mechanics for expanded Station news coverage of all major University and community events.
5. To develop special news and public affairs programs or documentaries.
6. To oversee the broadcast of special news programs, documentaries, news and public affairs programs.
7. To maintain liaison with local news media and the University of Miami Office of Public Affairs.
8. To coordinate Station public affairs programming.

d. Responsibility

For his/her broadcast functions the News and Public Affairs Director works in conjunction with the Program Director; for policy matters he/she is responsible to the General Manager.

5. Chief Engineer

a. Specific Qualifications

A candidate for Chief Engineer shall be at least of Sophomore standing for year of term elected or have attended the University for two consecutive semesters, have a valid FCC license and a working knowledge of broadcast system equipment.

b. Requirements

FCC License; operational and technical knowledge of all WVUM equipment, including studio and remote audio and transmitter control units; ability to detect and repair malfunctions in all Station equipment and transmitters; ability to make sound judgments in matters involving the purchasing of new equipment; full knowledge of all logs; to act as consultant to the Executive Board on all technical and legal matters. To have full working knowledge of FCC Rules and Regulations as they pertain to WVUM.

c. Functions

1. To assign and train engineering staff to assist in engineering duties.
2. To enforce standard operating procedures in all Station engineering and to oversee routine maintenance of all equipment.
3. To guarantee the security of Station control areas and remote operations in conjunction with the Operations Director.
4. To insure that WVUM constantly operates within the requirements prescribed by the Federal Communications Commissions and to maintain all technical records as required by the FCC, including transmitter maintenance logs, frequency checks, renewal forms and requirements.
5. To perform constant checks on the transmitter, to repair all equipment and keep repair records on all equipment.
6. To assure that all Station audio and transmitter equipment is maintained to manufacturer's specifications.
7. To check and install all new equipment.
8. To conduct required weekly transmitter inspections.
9. To serve as Station liaison to Southern Bell and the University Physical Plant.

d. Responsibility

The Chief Engineer is directly responsible to the General Manager.

NOTE: In the event there is no successful candidate for the position of the Chief Engineer, the Station will contract for services with an externally qualified Engineer. In such cases the Advisory Board is authorized to select a Station Engineer as prescribed in Section C.6.

6. Station Engineer

a. Specific Qualifications

A candidate for Station Engineer shall be at least of Sophomore standing for the year of term elected or have attended the University for two consecutive semesters, having a valid FCC license and a working knowledge of broadcast system equipment as determined by the contract Engineer.

b. Requirements

FCC License; operational knowledge of all equipment, including studio and remote audio and transmitter/control units, but not including the transmitter; ability to make sound judgements in matters involving the purchasing of new equipment; full knowledge of technical logs; to act as a consultant to the Executive Board on technical matters.

c. Functions

1. To appoint and train engineering staff to assist in engineering duties.
2. To enforce standard operating procedures in all station engineering.

3. To guarantee the security of the Station control areas and remote operations equipment in conjunction with the Operations Director.
4. To clean and repair all equipment other than the transmitter and keep repair records in all equipment.
5. To maintain all Station audio equipment to manufacturer's specifications, with his/her technical knowledge.
6. To check and install all new equipment, other than transmitting equipment.
7. To serve as Station liaison to Southern Bell and the University Physical Plant.
8. To call upon the contracted Engineer for technical advice as prescribed in the contract for the Chief Engineer.
9. Control over the daily broadcast functions in conjunction with the Program Director, and to make sure equipment is in optimal operating condition in conjunction with the Chief Engineer/Station Engineer.
10. To train all new staff members as to the use of the equipment involved in the day-to-day operations of the Station. Staff members who desire to upgrade their proficiency shall work with the Operations Director to that end.
11. To oversee cleaning of equipment and other housekeeping functions for the studios.
12. To coordinate the installation of equipment for all remote broadcast in cooperation with the Chief Engineer and/or the station's Consulting Engineer.

d. Responsibility

The Station Engineer is responsible to the General Manager.

7. Underwriting Director

a. Specific Qualifications

Minimum of one semester at WVUM before assuming position.

b. Requirements

Must have good knowledge of business ethics, fundraising, and FCC laws referring to underwriting.

c. Functions

1. To coordinate the underwriting efforts of WVUM.
2. To organize and post the proper on-air announcements.
3. To collect all funds brought in by underwriting.
4. Work closely with the General Manager in carrying out position.

d. Responsibility

To the General Manager

8. Promotions Director

a. Specific Qualifications

A candidate for Promotions Director shall be at least of Sophomore standing for the year of term elected or have attended the University for two consecutive semesters.

b. Requirements

Sound academic record; full knowledge of Station programming policy and dealings with campus organizations; ability to write and speak well; imagination and ability to develop promotional campaigns that will place the Station before the student community; knowledge of Station business affairs.

c. Functions

1. To develop and implement ideas and methods which will promote WVUM and its activities before the campus community.
2. To promote Station programming through on and off-campus publicity including signs, flyers, and other promotional activities.
3. To oversee the proper maintenance of Station mailing lists, and to review the preparation and distribution of any Station publicity.
4. To arrange speaking engagements in classes and in the community to recruit Station personnel and to enhance public relations.
5. To act as a liaison between WVUM, campus organizations and the general student body for promotional purposes.

d. Responsibility

The Promotions Director is directly responsible to the General Manager.

9. Traffic Director

a. Specific Qualifications

Minimum of two semesters at WVUM completed either in on-air board operation or in traffic; complete knowledge of Station format requirements, and log procedures; knowledge of FCC Rules and Regulations as they pertain to WVUM operation and program logs.

b. Functions

1. To implement the policy set forth by the Program Director.
2. To prepare and maintain all program logs and to be responsible for their accuracy.
3. To oversee the scheduling of all public service, promotion, and underwriting announcements.

c. Responsibility

The Traffic Director is directly responsible to the Program Director.

10. Sports Director

a. Specific Qualifications

Minimum of two semesters at WVUM before assuming the position; must have good knowledge of sports plus administrative ability; should be capable of training novice sports reporters and have relatively good news writing ability; ability to report play-by-play of sports events; must have operational knowledge of remote equipment.

b. Functions

1. To implement the policy set forth by the News and Public Affairs Director.
2. To coordinate the broadcast arrangements and broadcasts of both feature and live sports programs.
3. To arrange for broadcast facilities of remote games with the sports information director of each institution involved.
4. To assign announcing staff for regular and remote programs (engineers for remotes will be assigned by Chief Engineer/Station Engineer).
5. To collect expense receipts for all sports functions and to submit them in proper form to the General Manager.
6. To coordinate any special sports programming with the News Director and Operations Director.

c. Responsibility

The Sports Director is responsible to the News and Public Affairs Director.

11. Music Director

a. Specific Qualifications

Minimum of two semesters at WVUM before assuming the position; good knowledge of the field and the essence of WVUM music policy; knowledge of record and tape filing system.

b. Functions

1. To implement the policy set forth by the Program Director.
2. To review and clear all incoming records for broadcast in conjunction with the Program Director.
3. To advise Program Director and disc jockeys as to new releases in each field.
4. To assist Program Director in setting music programming policy.
5. To assist Program Director in obtaining needed recordings by helping maintain working relations with all record companies and distributors.
6. To prepare and distribute a weekly music play list.

c. Responsibility

The Music Director is directly responsible to the Program Director.

12. Public Service Announcement Director

a. Specific Qualifications

Minimum of one semester at WVUM completed; must possess creative writing abilities; must be able to produce or direct production of all recorder material.

b. Functions

1. To implement the policy set forth by the News and Public Affairs Director.
2. To write or oversee writing of all public service announcement copy.
3. To provide announcers with any additional copy required.
4. To assist the Promotions Director in Station promotion copy.

c. Responsibility

The Public Service Announcement Director is responsible to the News and Public Affairs Director.

SECTION D

Vacated Executive Board Positions

1. The Executive Board of the Radio Station is authorized to fill vacancies in positions not elected by the Advisory Board.

2. If an elected Executive Board position is vacated, other than that of the General Manager, the General Manager shall fill that position by appointment. The General Manager's appointment must then be ratified by a majority vote of the Advisory Board at its next official meeting.

3. If at any time the position of General Manager is vacated, the Program Director shall temporarily assume the position until a new election is held by the Advisory Board.

SECTION E

General Staff

1. Membership Definition

   A. The General staff shall be those students working at the Station with the exception of the Executive Board.

   B. Any University of Miami full-time undergraduate student in good standing (as defined by the University Registrar) who has paid the appropriate student activity fee may work at WVUM. Participation in WVUM is a privilege, not a right, and students must demonstrate they are qualified for staff positions. Exceptions to this policy may be made by the unanimous decision of the General Manager, Faculty Advisor, and Chairperson of the WVUM Advisory Board.

2. Requirements

General staff members falling below a minimum of 12 undergraduate credit hours shall be recommended for review by the Executive Board. During the summer sessions students who have been full-time students in the previous spring semester and who intend to enroll for full-time status in the subsequent fall semester may participate on the staff provided their participation does not displace a qualified enrolled student.

3. Responsibilities

Participation on the General staff of WVUM is a privilege which can be revoked for cause. Upon appointment each staff member must sign a responsibility form prepared by the General Manager which sets forth specific policies and guidelines for the staff. Although specific operational policies may change under different General Managers and Executive Boards, the following responsibilities remain in force at all times:

A. To abide by all FCC Rules and Regulations.
B. To attend staff mettings called by the General Manager.
C. To adhere to the scheduling, logging, programming, music, sports and news formats, production and other policies set by the department heads and General Manager.
D. To report to the Station Advisor the receipt of money, services or anything of value in consideration for the broadcast directly or indirectly of any program matter.
E. The use or possession of alcohol or illegal drugs is strictly prohibited on Station premises or areas for which WVUM is responsible.
F. Abuse of Station property is strictly prohibited.
G. Unauthorized possession of Station property is strictly prohibited.

SECTION F

Suspension, Dismissal and Appeal

1. Executive Board

   A. Any member of the Executive Board shall be dismissed by action of the Station Advisor for
      1. failing to maintain 2.3 cumulative grade point average.
      2. falling below full-time enrollment.
      3. being suspended for disciplinary reasons by the appropriate student personnel dean.
      4. being suspended for violation of the University Honor Code.
      5. not being in good academic standing.

   B. The Station Advisor may also dismiss members of the Executive Board for due cause.

   C. The dismissed Executive Board member shall be notified in writing of his/her dismissal.

   D. Any dismissal for due cause may be appealed to the Advisory Board. Such an appeal must be submitted in writing to the chairperson of the Advisory Board within one week after receiving written notification of the dismissal.

   E. The Advisory Board will consider such appeals at the next regularly scheduled Board meeting following receipt of the appeal by the chairperson of the Advisory Board. A majority vote of the entire Advisory Board is necessary to overturn the dismissal.

2. General Staff

   A. Any member of the General Staff shall be dismissed by action of the Executive Board for
      1. falling below full-time enrollment.
      2. being suspended for disciplinary reasons by the appropriate student personnel dean.
      3. being suspended for violation of the University Honor Code.
      4. not being in good academic standing.

   B. Failure to meet the responsibilities outlined in Section E.3 will also be considered cause for suspension or dismissal.

   C. Executive Board members are authorized to suspend immediately any staff member for violation of Station policy and procedures. The duration of the suspension, not to exceed one month, will be determined by the General Manager, who will inform the staff member in writing. Violators of FCC Rules and Regulations are subject to immediate dismissal.

   D. An appeal of suspension or dismissal under F.2 B or C must be submitted in writing to the General Manager and the Station Advisor within one week after receipt of written notification of the duration of suspension or dismissal.

All suspensions and dismissals may be appealed to the Executive Board. A majority vote of the entire Executive Board present is needed to overrule a suspension or dismissal.

E. If the Executive Board does not overule a suspension, the suspension period as set by the General Manager remains in effect. Only in cases of dismissal will the Advisory Board entertain an opportunity for an appeal. In such cases the procedures of appeal set forth in Section F.1.D., and F.1.E for Executive Board members will apply for general staff.

SECTION G

Remuneration

1. Tuition Waiver

Students selected to serve as General Manager and Station Engineer are eligible for tuition waivers to be granted by the University in recognition of their being selected to serve in such position. Under no circumstance shall a student be eligible for cash or other remuneration in connection with participation in the operation of the WVUM Radio Station without the express approval of the Advisory Board.

Tuition waivers are granted in the following percentages of the full-time tuition rate per semester:

General Manager	75% per semester	50% Summer Session*
Station Engineer	25% per semester	25% Summer Session*

*Maximum 6 credit hours per session.

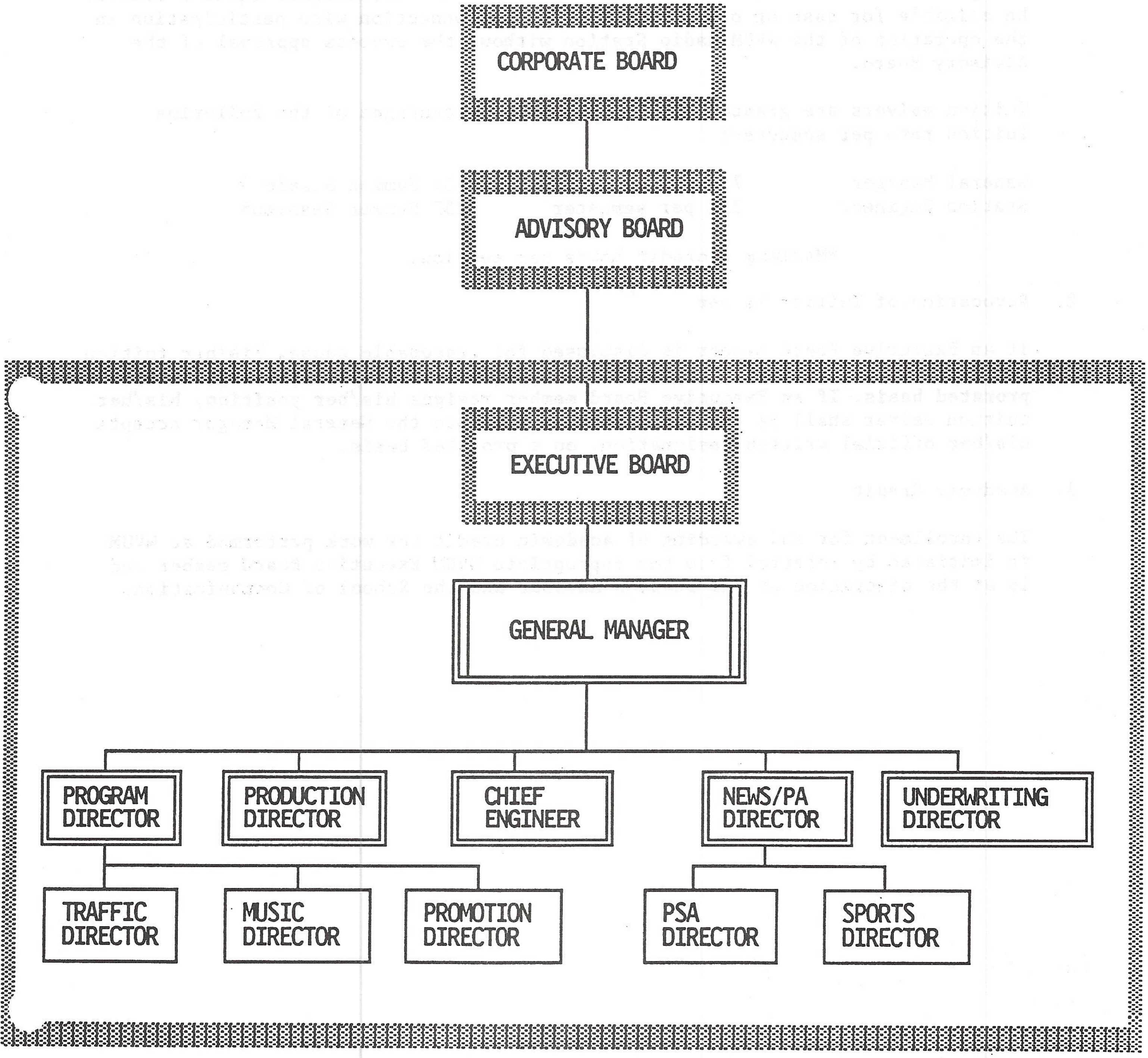
2. Revocation of Tuition Waiver

If an Executive Board member is dismissed for reasonable cause, his/her tuition waiver shall be revoked as of the date of his/her official dismissal, on a prorated basis. If an Executive Board member resigns his/her position, his/her tuition waiver shall be revoked effective the date the General Manager accepts his/her official written resignation, on a prorated basis.

3. Academic Credit

The enrollment for and awarding of academic credit for work performed at WVUM is initiated by referral from the appropriate WVUM Executive Board member and is at the discretion of the Station Advisor and the School of Communication.

WVUM TABLE OF ORGANIZATION


CORPORATE BOARD
ADVISORY BOARD
EXECUTIVE BOARD
GENERAL MANAGER
PROGRAM DIRECTOR
PRODUCTION DIRECTOR
CHIEF ENGINEER
NEWS/PA DIRECTOR
UNDERWRITING DIRECTOR
TRAFFIC DIRECTOR
MUSIC DIRECTOR
PROMOTION DIRECTOR
PSA DIRECTOR
SPORTS DIRECTOR

SECTION H

Procedures for Revision of the Policies and Procedures Manual

The WVUM Policies and Procedures Manual is to be reviewed at least every three years by a subcommittee appointed by the Advisory Board Chairperson. The Committee's final report must be submitted prior to May 1. Although this review must take place every three years, it does not preclude the consideration of revisions at other times.

The Executive Board may also submit in writing to the Advisory Board its recommendation for revision of the Policies and Procedures Manual. This can be done whenever the Executive Board feels there is such a need.

At least a majority of the voting members of the Advisory Board must be present for changes to be considered. A two-thirds vote of those present is necessary for the passage of any proposed change in the manual. Any such changes shall be submitted to the Corporate Board for approval at the next regularly scheduled meeting of that Board. Changes will take effect twenty days after being sent to the Corporate Board unless revised or revoked by the Corporate Board.

The Corporate Board at any time may make changes and revision in the WVUM Policy and Procedures Manual as it deems appropriate.

SAMPLE RADIO TRAINING MANUAL

NACB

STATION HANDBOOK

wybc 94.3
fm

TRAINING
MANUAL

94.3 fm

· W · Y · B · C ·

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INTRODUCTION TO WYBC--

THE YALE BROADCASTING CORPORATION INC.

Welcome to the WYBC Training Manual! This manual has been compiled, added to, subtracted from, and so on, by a succession of training directors. It would be impossible to adequately credit all those members past and present who've contributed to its form and contents over the years, but our thanks to them all...

Derek Vaillant--Fall 1986
Leslie Johnson--Winter 1987

TO BECOME A MEMBER OF WYBC--YOU MUST:

A] Attend all training program lectures.

B] Successfully join one of the training module programs(News, AM, Sales etc.)

C] Pay a one-time membership fee of $25.

D] Receive a passing score on the WYBC Training Test.

E] Have a brief interview with the Executive Board.

F] Be voted in by the full members of the General Board.

TO QUALIFY FOR FM AIRWORK--YOU MUST:

A] Become a member as outlined above.

B] Be an active, cleared member of a department.

C] Received a passing score on the CR1 test.

D] Submit a demo tape for approval of your department head and the Program Director.

WYBC--THE YALE BROADCASTING COMPANY WELCOMES YOU TO THE WORLD OF COLLEGE/COMMERCIAL RADIO...

GENERAL INFORMATION ABOUT WYBC

1. TELEPHONE NUMBERS:

--Business Line: 432-4116

--Executive Board Line: 432-4117

--FM Studio Request Lines: 432-4114 or 432-4115

--Production Studio: 432-4128

2. LOCATION

--Studios and Offices: 165 Elm St., New Haven, CT., 06520

--Mailing Address: P.O. Box WYBC, Yale Station, New Haven, CT., 06511

--FM Transmitter("Helen"): Payne Whitney Gym, Tower Pkwy., N.H., CT.

3. The Federal Communications Commission grants WYBC a license to broadcast on FCC FM channel number 232 at an assigned frequency of 94.3 megahertz, with an effective radiated power of 1200 watts(soon to be 3000 watts).

4. A commercial Radiotelephone Operator Permit to engineer the FM equipment at WYBC.

--Only persons with a valid license may sign on the FM log and operate the equipment in Control Room 1. Your license must be kept in the CR1 register.

5. All members of WYBC are required to attend monthly General Board meetings as outlined in the Station Bylaws.

6. Non-business phone calls are to be kept to a minimum. Long distance calls are only to be made by department heads following E-Board approval and issuance of WATTS access code. Collect calls are not to be accepted.

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IMPORTANT RULES IN THE STUDIOS OF WYBC-FM

1. WYBC is a functioning commercial radio station. Members and their guests are expected to behave in an orderly responsible manner at all times.

2. **Never enter a studio where an "On Air" light is illuminated.** There is an open microphone in that studio. Wait until the light above the door is extinguished before entering. Always be certain to check the light before entering any Control Room.

3. **"Heads Up" means absolute silence is required in the studio.** Any time you hear these words, stop talking immediately. Whispers, rattling papers, or movement of any kind can create noise leaks on the air. Keep still and wait until the disc jockey has completed his/her microphone break.

4. **Never distract the disc jockey.** The ultimate priority in a Control room is the air product. The jock on the air is fully empowered to order anyone to leave the CR1 studio at any time. If you must interrupt a jock with a question, wait until an appropriate lull in the program.

5. **Consumption of food in the studios is strongly discouraged.** If you must bring food into the station, keep clear of all electrical equipment, and be certain your trash is disposed of properly. **NO FOOD OF ANY KIND IS PERMITTED IN THE PRODUCTION ROOM.**

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A SHORT HISTORY OF THE YALE BROADCASTING CORPORATION

The roots of WYBC lead back to the winter of 1940-41. With the support of Yale alumni, a group of engineering students formed the organization that would bring campus radio to Yale College. Following an initial investment of $1 500 for cable and various supplies, the station broke radio silence for the first time on September 22nd, 1941.

Originally, the station's call letters were WOCD as the station's parent organization was the *Yale Daily News*(the Oldest College Daily). The station broadcast a varied program of music, news, and campus chatter from the *News* building on York street via a closed-circuit AM channel. WOCD was expanding at such a rate, however, that separation from the *Daily News* proved innevitable. As the *News* entry in the 1944 Yale Banner observes: "WOCD grows toward maturity and chafes at being tied to the partner organization."

One year later, the split became reality as WOCD broke off from the YDN and changed her call letters to WYBC. During the war while the *News* suspended many activites due to the severe paper shortage, WOCD maintained a full broadcasting schedule per order of the Yale College Dean. The station's closed-circuits carried war news and bulletins, as well as nightly Morse code classes. When the war ended, the studios were re-located to 193 York St., and the station began broadcasting at a new frequency of 640 khz.

On November 19, 1947 after several years of negotiating and heavy fundraising, WYBC moved into its present studios in Hendrie Hall. The following spring, the Yale Broadcasting Co. was incorporated in the state of Connecticut as a non-profit, tax-exempt organization serving the Yale student community. Within the 1948 Articles of Incorporation were stated two purposes for the station's existence:

A new set of By-Laws were drafted and ratified in October 1985 complying with University regulations governing student organizations. At the same time, an altered format was adopted to strengthen ties between WYBC and the student population while retaining community-oriented programming and participation. The ensuing result has been a dramatic upsurge of popularity for the station, and a rise in advertizing revenues. A newly created Development Campaign has funded updated equipment, and a 3000 watt transmitter to replace the beloved, but testy "Helen." Today, WYBC remains a unique college/commercial station where students and non-students alike can learn and experience the skills and excitement of live broadcasting and radio management.

Besides serving the Yale and New Haven communities with innovative radio programming and thrills unlike they've ever known, WYBC has, since 1941, served as the training ground for a remarkable collection of graduates. Many of whom have gone on to excel in all aspects of the communications industry. As future members you are cordially invited to call WYBC "home" for the next four years. And, as Dorothy was heard to remark: "There's no place like home!"

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WYBC AS AN ORGANIZATION

Like any large organization, WYBC maintains a multi-leveled system of management to insure productivity and fair representation. The General Board, the Executive Board, and the Board of Governors function together to govern affairs and the direction of the radio station(CONSULT THE STATION BYLAWS FOR DETAILS).

a) THE GENERAL BOARD

--As specified in the By-Laws, this board is comprised of the entire full and associate membership of WYBC. The Board meets every month to hear reports by the Executive Board, and discuss new policies and station affairs in a group forum. The Meeting is chaired by the General Manager. Full members have voting privileges in these meetings, and annually elect the Executive Board. Associate Members vote annually to elect a non-voting representative to the Executive Board.

b) THE EXECUTIVE BOARD

--Directs the affairs of the station on a day-to-day basis. The E-Board is comprised of the General Manager, the Training Director, the Treasurer, the Station Manager, the Program Director, and the Associate Member Representative. The E-Board meets once a week.

c) THE BOARD OF GOVERNORS

--Is comprised of the General Manager(Chairperson) and the Treasurer of the station, and six other non-member, non-undergraduate persons appointed by the General Board to six year terms. Full Members vote on five of these appointments. Associate Members vote to fill the remaining position. The Board of Governors convenes once every quarter to review reports made by the officers of the E-Board, and discuss longer term goals of WYBC. They are traditionally former station members who have achieved emminence in the Communications field.

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DEPARTMENTAL ORGANIZATION AT WYBC

--On a different level, WYBC is comprised of numerous musical and specialty departments. Each department has a head who reports directly to the E-Board.

Musical Formats: Every musical format at WYBC operates with a departmental structure. All have regular meetings to arrange scheduling, hear and discuss new releases, confer on promotions, and just to enjoy each other. The structure of these meetings varies considerably based on the size and personality of the department.

Each musical format has a *Program Director* in charge of leading the meetings, training new recruits, scheduling, and promoting the format on and offthe air. Most also have a *Music Director* who maintains contact with record companies and processes the boxes and boxes of record arriving at the station each day.

Specialty Formats/Groups: There are a tremendous number of these ranging from on-air departments such as SPORTS, NEWS, and PUBLIC AFFAIRS to departments in charge of PRODUCTION, and, of course: SALES!! These departments also have regular meetings to discuss style, upcoming projects, and promotions.

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By-Laws of the Yale Broadcasting Company, Inc.

Article I. Name and Purpose

1. The name of this organization shall be the Yale Broadcasting Company, Incorporated. It is incorporated under the statutes of the State of Connecticut as a non-profit organization without capital stock. It also operates under the regulations of Yale University as a registered undergraduate organization.

2. The purpose of this organization shall be:
   A. As an undergraduate organization of Yale University, to serve the interests of the Yale student body and the New Haven community in providing original entertainment and productions.
   B. As an educational medium, to instruct and train its members in the technical, programming and public service aspects of radio broadcasting and in the methods, practices and procedures of the broadcast industry.
   C. To serve as a communications link between the Yale community and the surrounding area, bringing the resources of the station and the University to its neighbors, and fostering closer contact between the two groups for the benefit of both.

Article II. Membership

1. Collectively, the active Full and Associate members of the Yale Broadcasting Company shall constitute the General Board. Airwork on WYBC-FM shall be a privilege granted only to members of the General Board.

2. Full Members
   A. Only undergraduate students of Yale University shall be eligible for full membership.
   B. Full members shall be eligible to participate in all station functions, to vote and to hold office.
   C. Election to full membership shall require:
      (1) Successful completion of a training program prescribed by the Training Director.
      (2) Compliance with all University regulations and good academic standing.
      (3) Election to membership by the General Board.

3. Associate Members
   A. Associate members shall not be eligible to vote nor to hold elected office, except as prescribed below.
   B. Candidates for associate membership, except former full members, must (1) meet the training requirements prescribed for full members above, (2) be eighteen years of age or older and (3) be elected to membership by two-thirds of the members present and voting at a meeting of the General Board.
   C. No associate member shall serve for more than one four year term.
   D. Former full members may serve no more than one year as an associate member.
   E. No more than two-fifths of the General Board shall be comprised of associate members. If, at any time, the associate membership constitutes more than two-fifths of the total membership, then no new associate members shall be elected until the associate membership constitutes less than two-fifths of the total membership.

4. Inactive Members
   - A. Inactive members may not vote, hold office or participate in station activities.
   - B. A member may be transferred to inactive status by the Executive Board upon written request of the member. Return of a member to active status shall require an application to the Executive Board by the member and its majority approval.
   - C. Term of membership is suspended for the duration of the inactive status.

5. Deactivated Members
   - A. Deactivated members may not be present at any function and may not vote or hold office.
   - B. Any member may be deactivated by a four-fifths vote of the Executive Board.
   - C. The following shall be considered adequate justification for deactivation:
     - (1) Failure to continue to satisfy the conditions for election to membership.
     - (2) Persistent failure to comply with the policies and rules of the station, or with the instructions of duly authorized management and supervisory personnel of the station.
   - D. Deactivated members may be reinstated to membership only through a majority vote of the Executive Board.

6. Suspended Members
   - A. Any member of the General Board may have that membership suspended by a majority vote of the Executive Board. Suspension may be made for a period of no longer than sixty days or until specified conditions are met.

Article III. The Board of Governors

1. Membership
   - A. The Board of Governors of the Yale Broadcasting Company shall be comprised of the Chairperson and the Treasurer of the Corporation, ex officio and six other persons, who shall not be undergraduate students of Yale University or members of the General Board.
   - B. Five of the members of the Board of Governors shall be elected by a majority vote of the full members of the General Board and one member of the Board of Governors shall be elected by a majority vote of the associate members of the General Board. These six members of the Board of Governors will serve six year terms such that one Governor is elected each year.
   - C. In the event that a Governor does not attend two consecutive meetings of the Board, the Chairperson may propose a replacement to the full or associate members of the General Board, as appropriate, for majority approval.

2. Powers and Procedures
   - A. A majority of the Board shall be sufficient to take action.
   - B. The Board of Governors shall meet at least once each quarter.
   - C. The Board of Governors shall advise the officers of the Corporation and shall insure that the Corporation is managed in compliance with these By-Laws, with the regulations of Yale University including the Undergraduate Regulations and the Manual for Registered Undergraduate Organizations and with applicable actions of the Officers of the Corporation when necessary to discharge these responsibilities.

Article IV. The Executive Board

1. Officers
   - A. The Officers of the Corporation shall be the Chairperson, Vice-Chairperson, Secretary and Treasurer.
   - B. The Executive Officers of the Organization shall be the General Manager, Training Director, Comptroller, Program Director and Station Manager. These officers shall constitute the Executive Board of the station and shall be responsible for the management and operation of the station.
   - C. One associate member shall serve as a non-voting observer on the Executive Board. He or she will be elected to a one year term by a majority vote of the associate membership on the date of the Executive Board elections following the same procedure as the other Executive Board elections and preceding them.
   - D. Only full members of the General Board may be elected to the Executive Board, and no member may serve on the Executive Board for more than two years.

2. Duties of the Executive Officers:
   - A. The General Manager shall:
     - (1) Serve as Chairperson of the Corporation and, in that capacity, preside at meetings of the General Board, Executive Board and Board of Governors.
     - (2) Represent the Corporation, as Chairperson, except as otherwise noted in these By-Laws.
     - (3) Submit a report to each meeting of the General Board, Executive Board and Board of Governors.
     - (4) Have the power to call meetings of the General Board, Executive Board and Board of Governors.
     - (5) Not vote at meetings of the General Board, except to resolve tie votes.
     - (6) Countersign all checks or other instruments of payment of the Corporation in conjunction with the Comptroller.
     - (7) Appoint managers, supervisors and other officials of the station as authorized by the Executive Board.
   - B. The Training Director Shall:
     - (1) Serve as Vice-Chairperson of the Corporation and assume the duties of the Chairperson and General Manager in the event that the General Manager resigns or is unable to discharge the duties of that office.
     - (2) Be responsible for the conduct of the training program, recruitment of trainees and appointment of the officials of the training program as authorized by the Executive and General Boards.
     - (3) Examine and certify personnel for airwork as appropriate.
     - (4) Be responsible for the operation and programming of WYBC-AM and for the appointment of the officials of WYBC-AM as authorized by the Executive Board.
     - (5) Appoint managers, supervisors and other officials of the station as authorized by the Executive Board.
   - C. The Station Manager shall:
     - (1) Serve as Secretary of the Corporation, maintaining records of the proceedings of the Executive Board, General Board and Board of Governors.
     - (2) Direct and supervise the broadcasting and logistical operations of the station and the maintenance of station records and logs.
     - (3) Be responsible for the maintenance and security of the station premises.
     - (4) Appoint, train and direct the supervisors, managers and other officials as authorized by the Executive Board.
     - (5) Countersign all checks or other instruments of payment of the Corporation in conjunction with the Comptroller.
   - D. The Comptroller shall:
     - (1) Serve as Treasurer of the Corporation, in complete charge of and

responsible for financial management of the Corporation.

(2) Submit an interim report to each meeting of the Executive Board, a comprehensive report once each Yale semester to the General Board, a comprehensive report to each meeting of the Board of Governors and such financial reports as are required by the regulations of Yale University and the State of Connecticut.

(3) Serve as Budget Director of the Station, preparing and maintaining budgets of the station and its departments as directed by the Executive Board.

(4) Direct and supervise the business and sales activities of the station.

(5) Countersign all checks or other instruments of payment of the Corporation in conjunction with the General Manager or Station Manager.

(6) Approve all expenditures of station funds as authorized by the Executive Board.

(7) Appoint managers, supervisors and other officials of the station as authorized by the Executive Board.

E. The Program Director shall:

(1) Be responsible for the program content and presentation of WYBC-FM.

(2) Supervise the program production operations of WYBC-FM.

(3) Assist the Station Manager in the maintenance of accurate station logs.

(4) Appoint and supervise the Assistant Program Directors, Music Directors and Librarians, announcers, newscasters and other personnel as authorized by the Executive Board.

F. The Executive Board is collectively responsible for the appointment of a Chief Engineer, and of any paid station personnel.

G. The Executive Board is collectively responsible for maintaining a written station policy.

3. Method of Election

A. The Executive Officers shall be elected by a majority vote of full members present and voting at a General Board meeting held in November of each year. New officers shall assume their duties on December 1st of that year.

B. The election procedure shall be as follows:

(1) No less than one week before the announced date for the election of officers, each candidate shall submit a letter declaring his or her candidacy for a specific office to the incumbent Chairperson.

(2) The Chairperson shall post the slates of candidates one week before the election. After that time no candidate may run for an office of higher precedence than that for which he or she declared. The order of precedence, in descending order, shall be: General Manager, Comptroller, Station Manager,Training Director and Program Director.

(3) At the election meeting, officers shall be elected in descending order of precedence (i.e. General Manager first, etc.).

(4) After the slate of candidates for a given office is nominated, each shall speak for no more than five minutes and answer questions from the members for a period of no more than five minutes. Candidates shall speak and answer questions in reverse order of nomination.

(5) During each candidate's speech and question period all other competing candidates for that office shall leave the room.

(6) After all candidates for a given office have been heard, a general discussion shall be held in which the nominator of a candidate may speak first on behalf of that candidate. This discussion shall be limited to ten minutes unless extended by a majority of the active members present and voting.

(7) All candidates shall remain absent during the discussion and vote following it, which shall be by secret ballot.

(8) This procedure shall be followed for uncontested offices as well. An unopposed candidate shall consider a vote of less than a majority as a vote of

no confidence, urging, but not requiring him or her to decline to serve.

(9) Only in uncontested elections shall abstentions be counted, and then they shall be considered negative votes.

(10) Voting by proxy is not allowed.

C. In the event that an Executive Officer of the station resigns, is inactivated, deactivated suspended or for any reason is unable to discharge his or her duties, the Executive Board may appoint a temporary, acting replacement. In such a case, the Chairperson shall hold a special election for a replacement officer no later than the second meeting of the General Board following the occurance of the vacancy at which a quorum is present. The special election shall follow procedures prescribed for regular elections. An office held for three months or less shall not be considered a term of office on the Executive Board for purposes of Article IV., Section 3, Paragraph B.

4. Powers and Procedures

A. The Executive Board shall establish and promulgate policies and regulations as necessary to ensure the proper operation of the station. The Executive Board may also direct specifically any member of the station in the conduct of station business, and it may delegate the power to direct, as appropriate, to the managers, supervisors and other officials of the station. All actions of the Executive Board shall be in accordance with these By-Laws, with the regulations of Yale University and with applicable public laws and regulations, and shall be binding upon all members of the station while on station premises or otherwise engaged in station business.

B. The Chairperson shall report to each meeting of the General Board all appointments and terminations.

C. The Executive Board may delegate to the appointed management and supervisory personnel of the station such authority as is necessary for the discharge of their responsibilities. This shall normally include authority to direct subordinate personnel and to schedule and require attendance at meetings.

D. A majority of the Executive Board shall be sufficient to take action, except as restricted herein.

E. Any action of the Executive Board may be brought to discussion at a General Board meeting by submission of a petition of 20% of the full members, two weeks prior to a meeting of the General Board. A 2/3 vote of the full members present and voting at this meeting shall be sufficient to direct the action of the Executive Board.

5. Impeachment

A. Impeachment proceedings may be instituted against any Executive by any General Board member at any time.

B. The member instituting the proceedings shall submit to the Chairperson a petition for the impeachment, specifying the charge or charges and containing the signatures of at least one third of the full members of the General Board. The Chairperson shall, on receipt of such a petition, call a special meeting of the General Board to take place within two weeks. An impeachment proceeding shall be conducted only at such a special meeting.

C. A three-fourths majority of the full members of the General Board shall be necessary to remove a station Executive from office. In such a case the normal procedures for filling a vacant office shall be followed.

Article V. Meetings

1. Meetings of the Executive and General Boards shall be called by the Chairperson. A regular meeting of the Executive Board shall normally be held once each week. The General Board shall be normally convened at least monthly, and as needed for elections or for consideration of proposed revisions and amendments to the By-Laws. Special meetings of the General Board must be called by the Chairperson when requested by one third of the members of the General Board.

2. Meetings of the General Board shall be conducted in accordance with the following:
   A. Each meeting shall begin with a comprehensive report by each member of the Executive Board.
   B. Personnel actions, such as elections to membership or office, and deactivations, shall be considered next.
   C. The Executive Board shall establish such rule of procedure for General Board meetings as are necessary to insure the orderly transaction of business.
   D. The Chairperson and other members of the Executive Board may speak on any issue.

3. A quorum of the General Board shall consist of two thirds of the full and associate members. A quorum of the Executive Board shall consist of four members.

Article VI. Dissolution

1. In the event of dissolution of the Corporation, all remaining assets shall be given to Yale University to be used to support student broadcasting at Yale.

Article VII. Amendments

1. These By-Laws may be amended by a vote of two thirds of the full members present and voting at a meeting of the General Board.

2. Any member or officer of the Yale Broadcasting Company may offer an amendment from the floor; however, one week's notice of any proposed amendment must be given to the General Board in writing.

3. No amendment may be considered which would alter the nonprofit status of the Corporation or which would cause the organization to be in violation of University regulations.

Article VIII. Enactment

1. These By-Laws, recorded as amended, shall become effective immediately upon passage, excluding Article II, Section 3, Paragraph D, which shall become effective retroactively on 1 March 1986.

Amended, corrected and updated:
1 October 1985 (date of passage)

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WYBC

STATION POLICY

I. NO ALBUMS ARE TO BE BROUGHT INTO OR TAKEN OUT OF THE STATION WITH THE EXCEPTION OF REGULAR MAIL DELIVERY.

a) SURPLUS ALBUMS AND BONUS PROMOTIONAL COPIES WILL BE DISTRIBUTED AT GENERAL BOARD MEETINGS BY THE E-BOARD.

II. VISITORS ARE ONLY ALLOWED ON THE PREMISES OF WYBC BETWEEN THE HOURS OF 10 A.M. AND 5 P.M. OR BY APPOINTMENT.

a). APPOINTMENTS MUST BE MADE AT LEAST 24 HOURS IN ADVANCE AND MUST BE LISTED ON AN "APPOINTMENT/SIGN-IN" FORM.

b). ANYONE NOT LISTED ON THE MEMBERSHIP ROLL MUST SIGN IN AT THE LOBBY DESK.

c.) WYBC EQUIPMENT IS FOR THE USE OF ACTIVE MEMBERS ONLY.

d). THE MUSIC OFFICE IS OFF-LIMITS TO VISITORS.

III. THE BLUE ENTRANCE DOORS TO WYBC ARE TO BE LOCKED AT ALL TIMES.

IV. IN THE EVENT OF TRESPASSING BY UNAUTHORIZED PERSONS, THE YALE POLICE SHALL BE CALLED TO ESCORT SUCH INDIVIDUAL(S) FROM THE BUILDING.

ANYONE WILLFULLY VIOLATING THIS POLICY IS SUBJECT TO E-BOARD ACTION.

A NOTE ON STATION POLICY:

The WYBC Station Policy on the previous page was formulated by the WYBC Executive Board. All members are responsible for knowing these rules and seeing that their guests abide by them. The items listed below, while not covered in the Station Policy, are useful guidelines of day-to-day life at WYBC:

1. Upon entering the station, take a moment to read any announcements posted on the hall bulletin boards outside of CR1 and by the mailboxes. Make it your business to be informed.

2. When answering the telephone, remember where you are: "Hello, WYBC" is a preferable greeting to: "Waddaya want?" Always offer to take a message if the desired party is not around. Record who called, their number, the date(approximate time, if possible), and your name. Post the legibly written message on the board with the appropriate individual's name written on the outside. ACCURATE MESSAGES ARE CRUCIAL! Advertizing accounts and promotions are too easy to lose.

3. Make a point of memorizing our mailing address and street address, as well as station phone numbers. Know the full names of all members of the Executive Board and station departments.

4. The front door buzzer is connected to red bulbs throughout the station. When you notice the bulbs flashing, answer the door promptly. The on-air jock is not responsible for answering the door unless he/she is alone in the station.

CONSOLE CONCEPTS

The purpose of this section is to provide the reader with an explanation of how various pieces of equipment operate at any radio station. In the most general case, we can say that a signal is generated by a source, such as a voice, record, tape, or tuba, and then is amplified by the console and sent to the transmitter. A useful analogy may be made between a home stereo system and the equipment found in a radio station:

Typically, a home system will consist of various components, including a turntable, an amplifier, a stereo tuner, a tape recorder, and speakers. Sources on a home system include the turntable, tape machine, and tuner. Sources at the radio station include the turntables, microphones, reel-to-reel, cartridge, and cassette tape machines, and various others. So a source is a piece of equipment whose output comprises part of the radio signal. In the home system, the source entering the amplifier is determined by the source selector switch. It allows you to choose one of the various possible sources (phono, tuner, etc.). In a radio station, it is necessary to have separate volume controls for each source.

On a typical console, or board, one finds a number of independent inputs. Each input has its own volume control. Technically, it is not volume we are controlling, but modulation. On a console, modulation can be viewed on a VU meter. It is important not to have the modulation go over 100%, as this causes distortion, which generally results in listener tuneout. The instrument which controls modulation is a potentiometer, or pot. Therefore, we can say that each source input has a pot which controls its relative modulation or volume.

The overall number of physical inputs is limited. However, one may wish to have the capacity to handle more sources than is allowed by the number of physical source inputs. One way to get around this is to connect each source input with two sources, and have the ability to switch between either of two possible sources. The switch on a radio console that controls which source will be functioning is justifiably enough called the source function switch.

In a home stereo, the source travels on one path to reach the amplifier output. At that point, the amplifier output is connected to the speakers or headphones. Any path which connects a source to the console output is called a channel. It is advantageous to have more than one channel in a console. Consider the situation in which one wants to play a record and follow it with another. It is necessary to "pre-listen" to one record in the studio while another is playing over the air. This is called cueing. In general, cueing is the preparation of an off-air source while another is being transmitted.

Another channel found on a console is the program channel. This channel is connected to the transmitter, and is the path which eventually leads the signal to a home stereo. It is also advisable to have a back-up channel in case either the program or the cue channels break down. This is called the audition channel. It has the capacity to be used either to cue up sources or carry the signal to the transmitter.

Each board also has a separate amplifier and volume control that simply adjusts the signal inside the studio. This is called the monitor pot. It just controls the volume in the studio. Sometimes, the monitor pot is connected directly to a tuner at the station. The tuner is then set to that station's frequency (like everybody's favorite, 94.3) The tuner is able to pick up the station's signal, just as a home receiver does. This enables the engineer to listen to the signal as our audience does. If something goes wrong, we won't be surprised.

All boards are essentially the same, from radio and T.V. boards to recording studios. Learn one, and a world of sound mixing will magically be at your fingertips. On to other equipment.

We'll assume that you know what a turntable is. Most radio-type turntables are ruggedly built to withstand constant use. They usually have three standard speeds -- 33, 45, and 78 rpm. To change speeds, one has to deal with a speed selector. If the selector is left in between speeds, it will be in the nuetral position. This brings out an unbreakable rule of all radio stations: IF THE TURNTABLE IS NOT BEING USED, IT MUST BE LEFT IN THE NUETRAL POSITION! This contributes to the longevity of the turntable.

Another source which you will encounter at a station is the tape cartridge, or "cart" machine. It looks somewhat like an eight-track machine, but don't try to feed your favorite Merle Haggard tape into it. It will not work. The cart machine works instantly when you press the start button. Whatever is on the cart will also start at the beginning, right before the audio signal. Everytime this tone passes the playback head of the cart machine, it triggers the machine to stop. It is then ready to be played again. FOR THIS REASON, IT IS VERY IMPORTANT NOT TO STOP A TAPE CART BEFORE IT HAS AUTOMATICALLY REWOUND ITSELF. THE TAPE IS A CONTINUOUS LOOP AND WILL STOP BY ITSELF WHEN IT REACHES THE CUE TONE. It should also be mentioned that several messages can be recorded on one cart, each with its own cue tone. Carts are usually used for commercials and Public Service Announcements.

Every radio station also has a reel-to-reel tape recorder around somewhere. Tape recorders store audio signals on tape for future playback. Tape recorders are very basic pieces of equipment at WYBC. They are used for recording interviews, producing shows, cutting commercials, and many other things. Unlike the tape cart, which has its tape hidden in a plastic case, reel-to-reel tape cut be cut (or spliced) to produce altered recordings. More on this in the Production Section.

Another source you should become familiar with is the microphone. There are many different kinds of mikes, and each one has its own particular qualities. Some give your voice more bass and make it more resonant, while others pick up the higher tones in your voice. Some are more geared towards recording music, while still others would work better for recording a siren. But all microphone work in basically the same way: The sound wave of the source makes a part of the microphone vibrate, which produces a tiny electricalsignal that can be amplified and then sent out over the air.

All radio stations will have these kinds of equipment. Learning about them at WYBC will be helpful. If you don't understand how something works, ASK SOMEONE WHO DOES! And most importantly, don't panic if you can't make something work. Retrace your steps, and you will probably find that you forgot to push the right button!

ENGINEERING IN CR I (FM)

CR I is the studio from which we broadcast our FM product. Equipment in the studio includes: The console, two cart machines, two turntables, a reel-to-reel tape recorder, a cassette recorder, an EBS (Emergency Broadcast System) moniter, and a headphone selector panel. Here's an outline of CR I:

A. The Console (Gates Stereo Statesman)

1. Pots

-controls the volume of the source which is switched into it
-turn pots all the way to the left to put them in cue
-never leave a pot on if nothing is going out on it

2. Channel Selector

-these are switches marked program (pgm) and audition (aud)
-Pgm is connected directly to the transmitter circuit
-Aud is used in case of breakdown of pgm channel
  -patch aud through patchbay to transmitter

3. Function Switches

-these determine which sources will be connected to which pot
-news room connects to pot 2
-turntable switches can be put into pots 2-4
-cart switches should be left in pot 5, or between 4&5
-tape 2 switch is the output of the Teac
-tape 1 can be used as a remote input -- sources can be patched into tape 1
-EBS (see section on EBS tests)
-remote switch can be used as another input
-studio switch controls microphone inputs in Studio 1
-REMEMBER: the pot that the function switch is pointing towards is the pot which controls that function switch's volume

4. Monitor Pot

-controls the volume of the in-studio sound -- does not effect the air product
-switch directly above it controls which channel you will hear -- it is a good idea to listen to the air monitor

5. Meters

-tell at what levels your sources are
-never overmodulate -- keep levels between 80% and 100%

B. Turntables

-Turntables have three speeds: 33, 45, and 78 rpm
-they are hooked up to fuction switch on the board
-there are remote start/stop switches to the right of the board

C. Cart Machines

- -there is a lever on the cart machine which must be pulled forward to engage the machine
- -when the tape is engaged, the start button will light up
- -there is a volume control on the front of the machine -- this must be turned up at all times
- -both machines are connected to function switches on the board
- -function switches should both be pointing towards pot 5
- -the cart machines have remote starters to the left of the board.
- -never stop a cart that is running -- there is a cue tone on a recorded cart which will automatically stop the cart at the beginning

D. Tape Recorder (OTARI)

- -input of reel-to-reel recorder is wired directly to the board
- -output of reel-to-reel is wired to tape 2 function switch
- -record switches (head switches) must be up to record
- -function control on the Teac should be in "source" to record, and "tape" to playback
- -output and input volume controls should be correctly used
- -there are three heads on the tape recorder: Erase, Record, and Playback -- these should be cleaned after each use

E. Cassette Recorder

- -the input of the deck is wired to the board -- just put a tape in, press the forward and record buttons, and check the level
- -the output is hooked up to the patchbay
- -there is a Dolby system on the deck

F. Remote Control Panel

1) Belar FM Monitor -- Monitors the station's frequency and modulation
2) Belar Stereo Monitor -- Monitors the station's stereo operation
3) Audiomax Stereo Level Control -- boosts weak signals and reduces loud signals (over 100% modulation)
4) Mosley Remote Control Panel
   a. controls transmitter at the Hendrie Hall studios
   b. button #11 turns transmitter on/off -- also reads plate voltage in Helen
   c. button #12 reads the plate current of Helen
   d. button #13 reads the current of the antenna
   e. button #5 takes the transmitter out of stereo and puts it into mono

G. Emergency Broadcast System

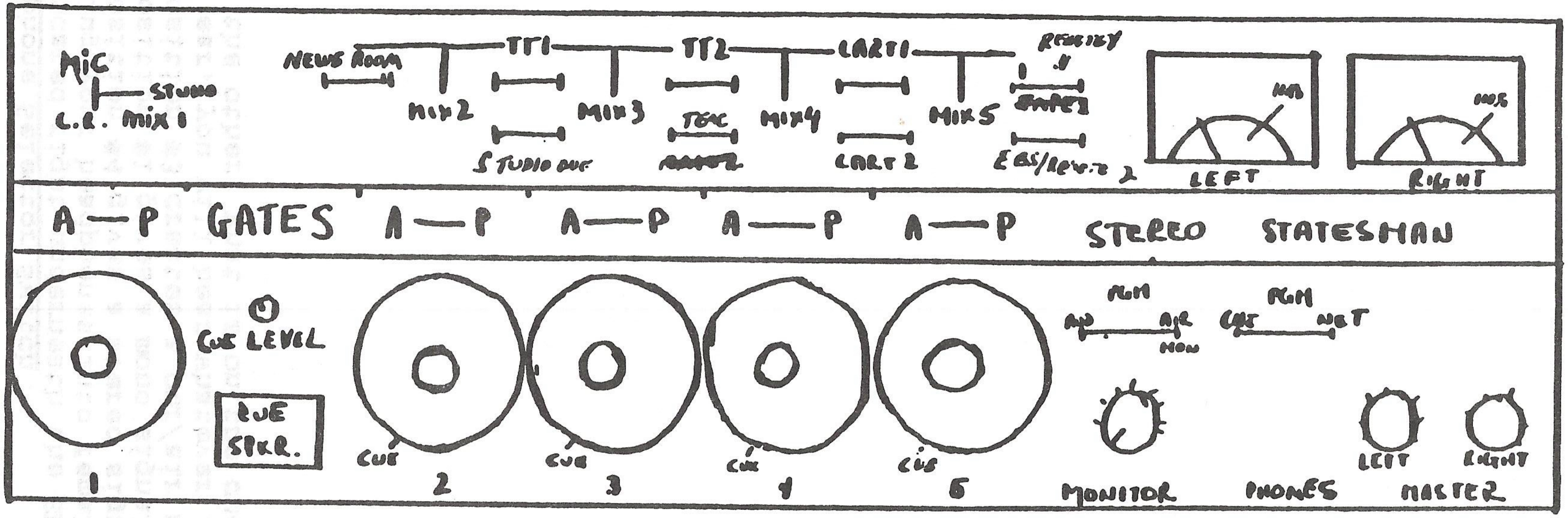
- -in case of emergence, loud eeeeep sound will be emitted
- -system tuned into WELI

to run a test: put EBS function switch into board -- put EBS test cart into a cart machine -- press cart -- wait for silent section -- press switches marked -- this will produce that loud eeeeep sound for 30 seconds -- when the sound stops, the cart will continue its talk --

H. Headphone Selector Switch

- located right underneath the EBS test monitor
- plug your headphones into female jack
- position #4 gives a stereo signal to phones
- position #1 gives a mono signal to phones
- position #3 creates a cur/air monitor split -- in one ear, you will hear whatever is on the air monitor, in the other, what is on the cue monitor

CRI CONSOLE


MIC
STUDIO
C.R. MIX 1
NEWS ROOM
TT1
MIX 2
STUDIO CUE
TT2
MIX 3
TEAC
MIX 4
CART 1
CART 2
MIX 5
REMOTE 1
TAPE 2
EBS/REMOTE 2
100%
LEFT
100%
RIGHT
A—P
GATES
A—P
A—P
A—P
A—P
STEREO STATESMAN
CUE LEVEL
CUE SPKR.
1
CUE
2
CUE
3
CUE
4
CUE
5
PGM
AUD
AIR
MON
PGM
CUE
NET
MONITOR
PHONES
LEFT
RIGHT
MASTER

THE PATCHBOARD

Functionally, the patchboard is a device used to interconnect various pieces of equipment, such as remotes to the console or signals from the console to the transmitter. Conceptually, the patchboard is a set of wires. One end terminates on the face of the patchboard. The other is connected to some piece of equipment—the console, transmitter, cartridge machines, etc.

Patches on the lines (a line leads from the console through the patchboard to the transmitter) may be of two types—break or bridge. Break patches are always labelled in red on the patchboard; inserting a patchcord into a break patch breaks the normal signal path to the transmitter. In other words, inserting a break patch takes us off the air. THEREFORE, DON'T. In CR I, the signal leaving the console on CR I PGM L travels through the normal into ADMX L IN; it then appears as ADMX L OUT which is normalled to XMTR L IN. When connected to the transmitter, inserting a patchcord into any of these patches would break this path and take us off the air. If on the other hand, the normal between the two patches was broken inside (i.e., the wire was cut) one could patch CR I PGM L to ADMX L IN to put us back on the air. In CR I the break patches are protected by dummy plugs. That's so dummies don't take us off the air.

Bridge patches take a piece of the signal being bridged and reamplify it. Since they take such a small piece of the original signal, they DO NOT interfere with the normal signal path. In CRI there is an AIR MON M patch. This is a bridge of both the left and right lines from the air monite and can be used to tape a show being done in CR I. You would not want to take the signal for taping by plugging directly into CRI PGM L or CRI PGM R as this would break a normal to the transmitter.

Tel patches connect incoming telephone lines carrying programs such as football games, SBN news, political speeches, or churches to the patchboard. SNETCO or AT&T can wire anything to a tel line. They would inform us, for example, that a football game is coming in on TEL 2. To get this on the air in CR I one would then patch TEL 2 into a remote and put that remote on program. Tel patches appear in CR II and CR III; TEL X appearing in both places is identical. The SBN NEWS line is normalled to the TEL 4 patch.

Bus patches are simply conduits leading from one control room to another. Bus A in CRIII and Bus A in CRI are two ends of the same wire. So, to play a tape from CRIII over the air on FM you could patch PGM C L to Bus A in CRIII and Bus A to a remote, such as REMOTE I, in CRI. The signal travels from CRIII's board through the Bus to the remote in CRI. There are three Buses between each pair of control rooms.

Summary of patches in the station:

Break Patches (red)

CRI	CRI PGM L, ADMX L I, ADMX L O, XMTR LN L, CRI PGM R, ADMX R I, ADMX R O, XMTR LN R, MOSELY RC, XMTR CTRL
CRII	PGM O, COMP I, COMP O, XMTR I
CRIII	PGM L, PGM R

notes: ADMX refers to the Audimax, our signal compressoor, which elimates extremely loud and soft signal levels. MOSELY is theremote control unit for our transmitter.

Bridge Patches (green)

CRI	CRI L BR, CRI R BR, AIR MON M

Multis (black)

CRI	MULTI 1, MULTI 2
CRIII	MULTI 1, MULTI 2, MULTI 3

note: Both MULTI 1 and MULTI 2 in CRI and CRIII act independently of one another.

Inputs (blue)

CRI	RMT 1 L, RMT 1 R, TEAC L I, TEAC R I, etc.
CRII	RMT 1 L, RMT 1 R, RMT 3, RMT 4, RMT 5, etc.
CRIII	REV L I, REV R I, SCL L I, SCL R I, CART I, etc.

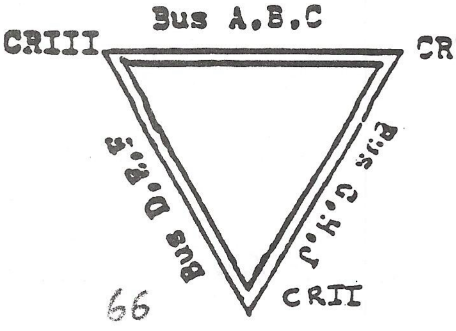
note: REV refers to the REVOX A700 tape recorder, SCL refers to the SCULLY tape recorder.

Outputs (green)

CRI	R/R L O, R/R R O, CART 1 O, TEL 1, EBS O, etc.
CRII	AUD L O, AUD R O, CRIII L, 60640, CART O, ect.
CRIII	REV L O, SCL R O, CASS L O, CART O, MUSIC, etc.

Bus Patches

BUSES	A,B,C in CRI and in CRIII D,E,F in CRII and CRIII G,H,J in CRI and CRII	note: there is no BUS I--this is because I is reserved for Input



PATCHBOARD FOR CR1

CR 1 PGM L	CR 1 PGM R	AIR MON L	AIR MON R	NEWS L	NEWS R	R/R L I	R/R R I	R/R L O	R/R R	CART 1 O	CART 2 O
ADMX L I	ADMX R I	MON L I (MONITOR	MON R I MONITOR)	AUX L I (NEWS)	AUX R I (NEWS)	RMT 1 L	RMT 1 R	TEAC L I	TEAC L I	CART 1 I	CART 2 I
ADMX L O	ADMX R O	AUD L	AUD R	AIR MON M O (VOID)	HOTLINE (VOID)	MOSELY RC O	BUS A (TO CONTROL ROOM 3)	BUS B	BUS C	EBS O	STUDIO 1
XMTR LN L	XMTR LN	CR1 L BR (BRIDGE) (VOID)	CR1 R BR (VOID)	L KENWOOD OUT R		XMTR CTRL I	BUS G (TO CONTROL ROOM 2)	BUS H	BUS J	RMT 2 I (EBS)	STUDIO 1
* *---------MULT 1---------*				*---------MULT 2---------*				X---PAD 1--x		X---PAD 2---x	
- - - - - - - - - - TELEPHONE PATCHES - - - - - - - - - - TEL 1	TEL 2	TEL 3 YALE POWI	TEL 4 SBN	TEL 5	TEL 6	TEL 7	TEL 8	TEL 9	TEL 10	TEL 11 43MUSIC	TEL 12 43MUSID

THE FM LOG: WHAT IS IT?

For every hour that WYBC-FM broadcasts, the disc jockey keeps a detailed record of station identifications, commercials, public service announcements, newscasts, Emergency Broadcast System tests, and other events that occur throughout the day.

1. The daily "log" is a legally required document of the FCC.
2. Only licensed persons can sign onto it.
3. Whenever a jock takes or relinquishes the FM controls he/she is required by law to mark the log accordingly.

* * * *

The log is also a record for advertizers and promoters who purchase WYBC airtime. Log entries prove that a commercial has been aired at a particular time. Tampering with or falsification of the log can result in permanent loss of one's FCC license and suspension of WYBC membership.

BASIC LOGGING PROCEDURES IN CR1

Filling out a log properly is not difficult, but thoroughness is key. The dj must begin by signing his/her name as it appears on his/her FM license on the front sheet of the log. A column runs down the middle of the page showing the names of every jock who has been on the air that day. He/she signs on the line directly below the previous jock. On the same page, the jock also notes in military time the point at which he/she came on the air.

** For those not familiar with such notation, fear not. It is based on a four digit system marking the twenty-four hours in every day from midnight to midnight.

For example, if you began your program at 9 am the log entry would read: 0900 or nine hours after midnight. If it was 10:30 am the entry would be: 1030 or ten hours and thirty minutes after midnight. After noontime, the notation is easily computed by adding "12" to whatever a conventional clock would read.

Example: 1 pm is written: 1300 because it is thirteen hours after midnight. 4:55 pm would be written: 1655, and so on. So kids, what would 11:03 pm be? That's right: 11:03+12 hours= "2303" in military time. **N/B--Midnight is written as 0000 not 2400.**

Now the jock flips through the log until he/she finds where the previous jock signed off of the air. Note the spot in the right hand margin of the log sheet provided on the next page where two signatures appear. The name above is the jock leaving the air at and the name below that of the jock taking over. As you can see, both write the time at which the transfer occured.

Congratulations! You now know the proper procedure for signing onto a log. Always make it the first thing you do when you sit down in the control chair. Now you need to scan the log to see what is scheduled during your program or in radiospeak what is "trafficked."

The WYBC Traffic Director is responsible for preparing the log for each day of broadcasting. All scheduled advertizements, promotions or giveaways, and special information are added daily to the log by hand. **Only the Traffic Director, the Sales Director and E-Board members are authorized to make additions or deletions to the daily log.** The jock, in turn, is responsible for carrying out all instructions in the log in addition to his/her musical or talk program.

+ + + + +

LOG LAYOUT

Studying the log sheet on the next page you will notice it is divided into several vertical columns: "Program and Sponsors," "Length," "Actual Time," "Type," "Origin," and "Signature." Each contains a crucial piece of information:

a) PROGRAM AND SPONSORS

--The first column on the left indicates to the jock what items he/she needs to work into the program. Legal Identifications are scheduled every hour on the hour. Public Service and Promotional messages appear routinely each hour.

b) LENGTH

--Gives the running length in seconds of the items on the log. Notice that some items are already assigned a length by the Traffic Director, while others are added later by the jock.

c) ACTUAL TIME

--As the jock completes each item required on the log, he/she records the "actual" time at which the event ran over the air. **DO NOT NEGLECT OR INVENT ACTUAL TIMES!** It is particularly critical information for our advertizers. When an advertizer is billed, the Sales Department sends an affadavit listing the exact time when the spots ran. Therefor, when running spots be certain you have recorded the actual time correctly! **Always list the actual time even if you are late running an item.**

d) TYPE

--Alerts the jock to what kind of item he/she is running. Most often you'll be running an Identification, a Promotional message, a Public Service Announcement, or a Commercial. Study the list of abbreviations below as they are what appear under the "Type" heading.

Program Log of: 8

MONDAY - FRIDAY

DATE: 10/6/86

DAY (circle one): [✓ Mon-] Tues- Wednes- Thurs- Fri-

SCHED.	PROGRAM & SPONSOR	LENGTH	ACTUAL TIME	TYPE	ORIGIN	SIGNATURE
8:00	STATION ID	:10	8:00	ID	L/M	on 2000
	PROMO: Request Line	:15	8:01	PROMO	L/M	
8:15	PSA: Drunk Driving	:25	8:15	PSA	TC	
8:30	STATION ID	:10	8:31	ID	TC	
	PROMO: NEW ROCK HOURS	:30	8:30	PROMO	L/M	
8:45	PROMO: New Rock Scene	:10	8:45	PROMO	L/M	
	GNOMON COPY	:60	8:45	CA	TC	
9:00	LEGAL ID	:10	9:01	ID	LM	off 2100
	NEW ROCK SCENE	2:00	9:01	SPEC	L/M	
	ASHLEY'S ICE CREAM	:60	9:03	CA	TC	
						ON 2100
9:15	PSA: American Heart Assn.	:30	9:19	PSA	T/C	
9:30	STATION ID	:10	9:29	ID	T/C	
	PROMO: Old Rock	:20	9:29	PROMO	LM	
	RHYMES RECORDS	:30	9:30	CA	TC	
9:45	PROMO: OLD ROCK	:60	9:45	PROMO	L/M	
10:00	LEGAL ID	:10	10:00	ID	LM	
	PROMO: New Rock	:20	10:01	PROMO	T/C	
10:15	PSA: National Guard	:30	10:15	PSA	T/C	

DISCREPANCIES:

e) ORIGIN

--Indicates the source of the announcement. Either you read the item over the air: "Live Microphone," or it is pre-recorded on a "Tape Cartridge."

By looking at this column you can determine whether the item you seek is in one of the three ring-binders above the control panel, or in the Cart Storage Rack.

f) SIGNATURE

--As mentioned earlier, this is where the jock signs on and off of the air. The signature should be situated on line with the approximate spot on the log where one jock left and the next picked up.

LOG ABBREVIATIONS AND SHORTHAND

The following abbreviations are used in log entries and instructions. You should have all of these memorized before venturing near CR1:

1) **ID**--Identification.

2) **Legal ID**--Required by the FCC every hour. The following phrase:

"WYBC, NEW HAVEN" or "WYBC-FM, NEW HAVEN"

In order for an ID to be "legal" it must be read in just those words. There can be nothing in between.

3) **Station ID**--Less rigid than a Legal ID. Any phrase identifying the station as WYBC is sufficient.

4) **LM**--Live Microphone. The jock speaks.

5) **TC**--Tape Cartridge.

6) **LT**--Live Tag. A LM announcement attached at the end of a TC.

7) **N**--Newscast. These originate from the Newsroom.

8) **PSA**--Public Service Announcement.

9) **PROMO**--Promotional Announcement. Can include a plug for a program, the request line, a concert(see PROMOTION section).

10) CA--Commercial. Keep your eyes open for these!
11) PA--Public Affairs program. We carry these on weekends.
12) TAPE--Reel to Reel tape(as opposed to TC form above).
13) SPEC--Special Program. A remote sports broadcast, for example, or any event pre-empting our regular schedule.
14) DNR--Did Not Run. See explanation below.
15) EBS--Emergency Broadcast System.
16) EAN--Emergency Action Notification(activates EBS).

LOG DISCREPANCIES: COPING WITH THE UNEXPECTED

A successful jock at WYBC has to be able to survive the unexpected while on the air: missing records, malfunctioning equipment, unfriendly phone callers and so on. Yet, one of the most frustrating and unavoidable experiences you'll have on the air is discrepancies in your log. Copy missing, lost or unplayable carts, or confusing instructions can test the patience of the most seasoned jock. Here are a few hints:

1) Missing LM Copy:

Check through every binder in front of you. Make sure that the copy is not simply misfiled. If it is a commercial that is missing, check with someone in the Sales Office. For problems with missing ads after hours, hunt around and call the Sales Director, if necessary. **WE LOSE REVENUE WHEN SPOTS ARE NOT RUN!**

2) Missing or Unplayable Carts: Search the Cart Rack as thoroughly as you can, as well as the console top. If you see a loose reel-to-reel tape, check its lable to see if it contains the spot. Occaisionally, rushed Sales accounts must be aired in that form. If a cart is not working properly, don't experiment with it on air. A foul-sounding cart makes for a

foul-sounding radio station. Attempt to run the tape again listening in Audition. Don't hesitate to ask others to assist you. If a cart is damaged, save the next jock by telling him/her about it.

3) All Else Has Failed...: Okay, you've tried everything and you've come up empty. With your pen, draw a thick, dark line through the lost or unplayed item on the log. In the "Actual Time" column write "**DNR**" for "**Did not run.**" If you look down at the bottom of the log page you will see a margin labled: "**Discrepancies** ." In the margin, write "DNR" followed by the name of the event you could not produce, and the reason(e.g. "copy unavailable," "cart machine inoperative" etc.). Finally, write your initials beneath your explanation. Now you're covered. Woe to the jock who fails to follow this procedure.

EMERGENCY BROADCAST SYSTEM(EBS) TEST

Every week an EBS test is randomly logged by the Traffic Director. If you encounter an EBS test on your log simply do the following:

1) Stop regular programming.
2) Switch "Cart 1" onto pot 4, and EBS/Remote 2 onto pot 5.
3) Place the "EBS" cart into Cart 1.
4) Turn to your left and locate the EBS Tone Generator on the rack.
5) Press the switch labled "Reset." Now you are ready to produce a tone.
6) Play the "EBS" cart over the air. When the voice on the cart announces the start of the tone: "..this is only a test," you take over.
7) Pot up EBS/Remote 2 on pot 5(not too high--the tone is LOUD).
8) Quickly flip the command switches on the EBS Tone Generator.
9) The tone will last for 25 seconds. Meanwhile, cart 1 will roll silently.
10) When the tone ends the voice on the cart resumes and ends.
11) Congratulations, you've done it!

EMERGENCY ACTION NOTIFICATION(EAN): The Big One

--EAN is what most of us have never heard, and hope we won't hear. It is a transmission that signals a **Major Emergency**.

The station receives an EAN in one or both of the following ways:

1. The A.P. machine prints out an EAN message.
2. The EBS monitor emits a shrill tone alerting you to an impending EAN.

Your response should be as follows:

A) Look to the CR1 wall to the left of the control board where you'll see a clipboard with a pink envelope attached to it.

B) Open the pink envelope. There will be code words listed inside.

C) Compare the code words inside the envelope with the code words on the A.P. notice.

1) If the words **do not** match, note the EAN in your "Discrepancy" section, and resume regular programming.

2) If the words **do** match, give the "**Emergency Notice**" you'll find in the attached EBS folder on the clipboard--National on page 1, State on page 7.

D) Await further instructions.

E) When the EAN period has concluded, either via your "live" reading of instructions from the A.P. wire or an EBS message, confirm that the **Termination** code word(s) match inside the pink envelope with those given to you.

F) Log the event and continue with regular programming.

IN SHORT--BE ALERT AND PREPARED. TAKE TIME TO READ THE EBS INSTRUCTION PAMPHLET ON THE CLIPBOARD. CHECK THE AP WIRE DURING YOUR SHOWS AS WELL..

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PRODUCTION

WHAT IS PRODUCTION?

--Production involves the recording, editing, and splicing of magnetic tape. Reel-to-reel tape is the primary medium in this process, but cassette tape is also used.

Production is the art of creating pre-recorded commercials, promo messages, PSA's, ID's...you name it. The produced tape is transferred onto a 30 or 70 second tape-cart for use in the FM studio. **Production quality is what makes great stations sound mind-boggling, and everyone else sound average.**

WHERE IS PRODUCTION DONE?

--In a specially equipped studio at WYBC that resembles a normal radio studio: turntables, mixing board, mics, tape machines, but with a few crucial differences.

WHO DOES PRODUCTION?

--Any well-rounded WYBC member can find his/her way around the Production Room. To succeed takes hours of practice, and a willingness to experiment and make mistakes. Above all, believe in yourself! **Nothing** is more satisfying than toiling in the Production room and producing a spot that you're truly proud of.......

+ + + + + + + + + ++ +

A) GETTING STARTED:

--To learn Production skills requires training and experience. Approach the Production Department Head about a training lab and sign-up time. Starting off on the right foot is crucial. GET THINGS RIGHT THE FIRST TIME!

One of the best ways to learn about Production is to observe an experienced jock at work. Find someone in your department with Production skills, and collaborate on a project. Most everyone finds "learning by doing" to apply to working in the Production Room.

B) PLANNING A TAPE:

--Before venturing into the Production Room settle on an approach. Different types of Production work require different styles and techniques:

One commercial might call for a straight voice-over above a music bed. Imagine what music will reinforce the message you're giving to the listener. Be imaginative, but follow your concept through. If the advertizer wants you to write up the copy, take time and choose your words well.

A Promo might be simpler: a simple, distinctive voice informing the listener about a program. Or your aim might be a completely insane cart with sound effects, changing tape speeds, and shrieks.

Regardless of your production mission, save time by planning ahead. The Production room is often in high demand, and you'll be more popular with other members if you're organized and efficient. Also:

WASH YOUR HANDS BEFORE GOING NEAR THE TAPE EQUIPMENT!!

c) SO, WHAT REALLY HAPPENS IN THERE...?

--The vast majority of commercials, PSA's and PROMOs at WYBC contain background music in addition to the voice of a dj. A stripped down Production job can involve picking a long instrumental, recording it onto cassette or reel-to-reel, and then speaking over it onto another tape recorder. The final product is then "carted up," (ie. recorded onto one of those funny eight-track tape looking cartridges).

However, most professionals agree that a quickly changing music bed is more effective at grabbing listener attention than anything else. Much like the typical MTV video, dominated by rapid, eye-catching camera cuts, "slick" radio production involves building a 30-60 second aural collage to wow the listener.

Complicated as it first sounds, this technique is easily accomplished by cutting and splicing bits of recording tape together(just as in a video). Splicing involves literally *cutting* the reel-to-reel tape at the exact instant on the tape surface where a sound begins or ends, and re-attaching it at the beginning of a second sound. The result is a perfectly connected sequence of sounds, words, or music. For example:

a) A bottle breaks(smaash!)

b) A cymbal is struck twice(crash! crash!)

c) A voice announces: "The New Subaru's are Here!"

Reel-to-Reel Tape is a medium that allows you to locate precise starts/stops of sound on a tape. Since Reel tape is wider than cassette tape and recorded at speeds up to 15 IPS(inches-per-second) it is quite possible to find "breaks" in any recording.

By manually turning the reels of the tape recorder back and forth with your hands, and listening to the tape pass slowly over the heads, you can discern the spot on the tape surface where a sound begins.

When you've located this spot, simply mark the underside of the tape(the side not touching the tape recorder heads) with a soft, grease pencil. **NEVER TOUCH THE TAPE HEADS OR EXERT PRESSURE AGAINST THEM!!** Continue playing the tape until you come to the end of the sequence you want to cut, and gently mark that exact point also.

Now, unwind the tape and free it from the guide rollers. When you have a good amount of slack, lie the tape face down in the grooves of the **Splicing Block** afixed to the top of the reel-to-reel machine, and cut at the marked places on the tape with a **razor blade**.

DON'T TWIST THE TAPE!! The strip you know hold in your hands can be saved and used elsewhere on the reel.

Re-attaching pieces of tape requires **Splicing Tape**. Carefully slide the severed ends of the tape together on the splicing block(face down, of course). When they are as close together as possible without over-lapping, cut a 1/4 inch piece of splicing tape and gently tape the two pieces together. Use your finger to smooth the tape down. Carefully, re-thread the tape in the machine and listen to your handiwork.

Remember that splicing takes practice. If your splice breaks, keep cool and try again. Most important, be gentle with the equipment and think before you cut something best left alone...

CARTING: The Final Step

--After your spot is satisfactorily recorded onto reel-to-reel you must transfer it onto a cart. Carts generally run either 40, 70 or 100 seconds, although a few run as long as ten minutes. Each cart is an endless tape loop with a single, heavy splice attaching the two ends.

When you pop a blank cart into the cart machine, you must avoid recording over this spot on the cart. Otherwise, anyone listening to your spot will be able to discern an audible "Blip" sound as the splice passes over the heads--**THIS SOUNDS LOUSY!**

To avoid the splice simply follow these instructions: Lift up the housing of the cart machine--you can now observe the tape spinning freely around inside the cart. Watch closely, and you'll observe the white splice pass under the tape heads(if you're listening on the monitor, you can hear it as well). The instant the splice passes under the heads, punch the STOP button on the machine. Now you can record your 30 or 60 second spot with no fear of encountering the splice on the tape.

Set your levels by playing the reel-to-reel tape through the board while the SET button is depressed on the cart machine. Check out the VU meters on the cart machine, and adjust the reel-to-reel pot as necessary. Now, cue up your spot to the beginning, take a deep breath, and in lightening succession hit the START/RECORD button on the cart machine and the PLAY button on the reel-to-reel machine. When the spot has played, punch STOP on the cart machine.

As you do these things, the cart machine electronically "marks" the spot on the tape where you began recording, and subsequently uses that mark to "stop" the tape right before the sound begins. So, when a jock pops a cart into the machine in CR1 it will ALWAYS start perfectly. You never need to stop a cart after it has played, the cart machine does that for you. Therefor: **NEVER STOP A CART MANUALLY IN CR1. IT CAN RUIN A JOX' SHOW AND YOUR RADIO CAREER AT WYBC!**

When you've finished, lable the cart appropriately and take it into CR1. Politely ask the jock to run the spot in Audition. Listen to it. The cart may sound slightly different in another studio. Is the cart of air quality? How are the music and vocal levels? Is the CR1 cart machine reading the cue tone(ie. the stop cue) properly? If you are not satisfied, try it again.

HERE ARE A FEW GENERAL TIPS ABOUT GOOD PRODUCTION:

a) Respect the genius of simplicity.

--Your work is wasted if no-one knows what you are trying to say. Keep your message clear. Avoid unnecessary chaos.

b) Be Alive on the Microphone!

--Energy sells people. Get into your performance, and you'll start convincing other people that what you're talking about is worthwhile.

c) Avoid too many "takes" of one spot.

--Often, by the time you've recorded the music you want, spliced the juicy bits together, finalized the copy, and perfected your vocal delivery, you're exhausted!

Take a minute to relax before you attempt the voice-over. If it doesn't sound right after two or three tries, take a breather. If you're working with someone else, try switching character roles. **Above all, be fresh when it counts!**

AUDIO TAPE RECORDING CONCEPTS AND PRACTICES

INTRODUCTION:

Audio tape recording is the flexible, high quality and low cost process of storing sounds on magnetic tape. If cared for properly, the tape will last indefinitely, and can be played back again and again. Audio tape recorders are a vital piece of production in a radio station.

AUDIO BASICS:

Try to think of sounds as **Audio Signals**--electricity. These audio signals are not constant tones of equal loudness, however. Constant tones are rare in music or in human speech. What are more common are signals that change tone and loudness.

When someone observes that two sounds are of different "pitch," they are actually commenting on the **Frequency** of the tone. Variations in frequency are what separate the very low, bass tones of a tuba, and the sharp tweet of a piccolo.

THE RECORDING PROCESS:

Tape recorders use an acetate base uniformly coated with a fine coating of ferric oxide or chromium dioxide to capture sound. Reel-to-reel tape is one quarter of an inch wide and usually about .0015 inches thick, and is most often encountered in radio broadcasting.

Tape recorders receive musical signals that have been translated into electrical pulses, and by creating a magnetic field on the surface of the tape, "code" the tape with the musical signals in order that they can be reproduced later.

Under a microscope, a blank tape reveals a uniform coating of metal particles over its entire surface. Through the recording process, these particles are physically rearranged on the tape surface into configurations and patterns. When the tape is played back, the tape heads react to these different patterns, these "codes," by reproducing the varying electrical impulses that came from the musical source. These impulses are what will be amplified into sound again.

RECORDING LEVEL:

Recording Level refers to the strength or volume of the signal as it is being recorded onto the tape. Once a tape is recorded at a certain level it remains at that level until it is bulked (erased). Recording levels are a key factor in determining the quality of a recording.

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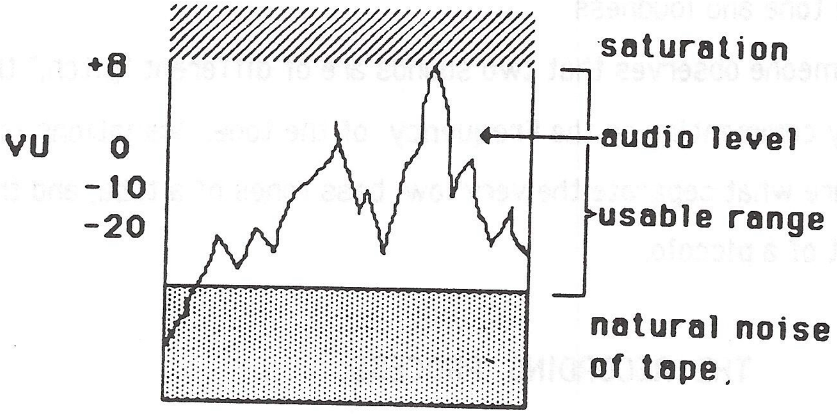


The diagram shows what is called Tape Dynamic Range. In the diagram it can be seen that there is an inherent amount of noise on the tape. This noise is a high frequency "hiss" which is only audible when the recorded audio signal is very low(soft).

The inherent noise level determines a minimum recording level. If you record below this level it will be necessary during Playback to boost the volume to compensate for the low recording level.

The level of the desired audio signal compared to the level of background noise determines the **Signal to Noise ratio.** To minimize noticeable hiss during Playback, you'll want to record at the highest possible recording level as governed by your **V.U. (volume units)** meter. The result is a recording with a high Signal to Noise ratio--the signal is so strong that it "drowns" out the background noise.

Be alert, however, to the opposing end of Tape Dynamic Range, the nightmarish **SATURATION** point. When a tape is bombarded with a very powerful audio signal the resulting magnetic field can ruin the clarity of the recording.

When Saturation occurs due to excessive recording levels, **Distortion** of the audio signal results. The playback bears little or no resemblance to the original signal and sounds terrible!

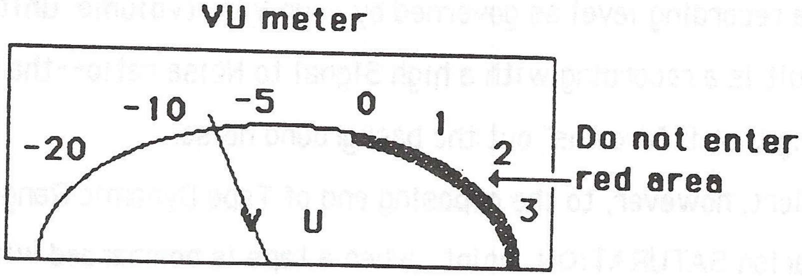
CONCLUSION: It is necessary to record with high levels to avoid a low signal to noise ratio while avoiding saturation. Watch those V.U. meters! They are your indicator of signal strength. Keep them high, but out of the red zone! Now, here's some more information about meters and using them to your fullest advantage.

INDICATING INSTRUMENTS--METERS

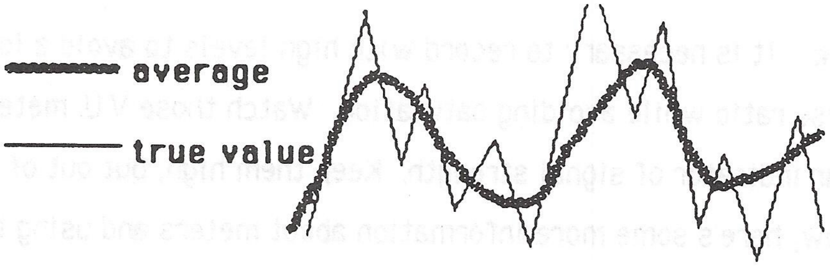
Meters are devices that indicate the level of a source by causing a pointer to deflect upscale, relative to the level of the source at any given time.

A meter value is never exact. A meter indicates **Effective Values.**

The meter responds to the approximate average of the audio signals, not every individual peak and valley. A V.U. needle meter is a mechanical device subject to the laws of inertia and momentum. These forces tend to make it harder for the needle to start moving, than for it to keep moving. They also limit the quickness with which the needle can stop and reverse direction to follow a rapidly changing signal.


VU meter

Since the peaks(very loud passages) will saturate the tape regardless of the effective meter reading, the alert engineer must learn to interpret these approximate values. If too many peaks are distorted or **clipped** , the sound takes on an unpleasant crackling nature. To avoid clipping in your recording, you need to be aware of how to read a V.U. meter correctly.



The level of the highest peaks in an audio source compared to the average value of the highs and lows in that same source is referred to as the **Peak to Average Ratio**.

An audio signal's volume is constantly changing. These changes can be averaged over a specific period of time, and this value compared with the values of the highest peaks that occured during that same period. The resulting ratio gives clues to the optimum recording level.

Classical music and the human voice have relatively high peak to average ratios versus hard rock with a low peak to average ratio. A high peak to average ratio makes the sound seem to have depth. When it is low (with the peaks the same value) it will sound loud. Our ears determine loudness by the average value of a sound.

With a low peak to average ratio, a given selection is said to be COMPRESSED. Radio stations often compress their program material prior to transmission to appear louder than the competition. Compression is often used in recording to keep a high signal to noise ratio

A good recording level is one that has minimum possible noise and distortion. The actual reading on the VU Meter will vary from sound source to sound source. The needle should rarely go above 0 VU.as this often means as much as three percent distortion already.

A Volume Units meter, has a nonlinear scale with 0 VU approximatly three-quarters of the way up. The scale runs from -20 VU to +3 VU. The area between 0 VU and +3VU is colored red and should be entered rarely, as massive distortion results beyond 0 VU.

In most cases, the needle should kick between -7 and -2 VU and reach 0 VU on peaks, as read by the meter. This does not apply to extreme cases of peak to average ratios. A selection that was highly compressed, could be recorded at a higher level.

The level being indicated by the meter is an effective one. The meter does not read the level of the peaks. It reads the average level along with some added color of it's own. An example is in recording music and the human voice. The music, being possibly hard rock, is highly compressed and the meter will read a high average value. The peaks are reaching into the red to some extent, but don't read on the meter because of it's mechanical limitations. The human voice has a much lower peak to average ratio and therefore, the meter indicates a lower recording level even when the peaks are tresspassing the same distance into the red.

The proper recording level will be found through experimentation. After doing several recordings with diverse sound sources, it will become easy to see a musical selection or a person's voice, as a particular way the meter kicks or how high it indicates.

Playback

Playback is the purpose of recording. It is the recording process in reverse. The tape, whose magnetic variations correspond to the variations in the recorded audio, is changed back to electricity and reamplified by the tape recorder for output to the board.

Erasure

The fact that a tape which has been recorded can be erased was mentioned in the beginning but nothing more was said about it since The technical aspects will be left aside for now, as the technical aspects of the recording and playback processes were left aside. It will be sufficient to say that erasure is the process of returning the magnetized tape to its original state.

If we were to look at audio tape very closely (through a very powerful microscope) we would see individual molecules of the magnetic substance. If the tape was not recorded, these molecules would be in random order. This random order of molecules, when changed to an audio signal by the tape recorder, is what we discussed before and called inherent tape noise. Brand new tape has molecules that are in random order and when played back sounds like a "hiss."

before
after

In the After diagram there is a pattern. This pattern is the audio signal itself. When the audio signal is changed to a magnetic field, the fluctuations in the field (caused by changes in volume, etc. arrange the molecules of the magnetic substance in a corresponding pattern. ERASURE is the breaking up of these patterns into random arrangements again.

A tape can be erased by exposing it to a constant magnetic field and doing one of two things: Moving the tape past the field or moving the field past the tape. This will restore the molecules to some random order; ready to be rearranged into a pattern corresponding to some audio signal.

The tape recorder moves the tape past a magnetic field to erase it in preparation for recording. Sometimes another type of preparation is used; BULK ERASING. A tape is bulked because it erases the entire tape in about fifteen seconds and causes no wear on expensive tape recorders.

A tape is bulk erased by holding it near an electromagnet which generates a strong magnetic field of constant intensity, and then moving it slowly away in circular motions. The magnetic field can then be turned off and the tape is now erased. The molecules in the magnetic substance on the tape are now in random arrangement (noise) and ready to be recorded again.

TAPE RECORDERS--IN GENERAL

A tape recorder is three systems; a magnetic, an electronic, and a mechanical system, all working in unison with precision, to repoduce sound as accurately as possible. A tape recorder is a delicate machine. Broadcast tape recorders are ruggedly built but still require gentle care because everything is in a state of delicate balance. IF THIS BALANCE IS DISTURBED, PERFORMANCE WILL FALL SHORT OF SPECIFICATIONS.

From now on, unless reference is made, to another type of tape recorder; the reel to reel tape recorder will be used as an example during the explanation of how tape recorders work.

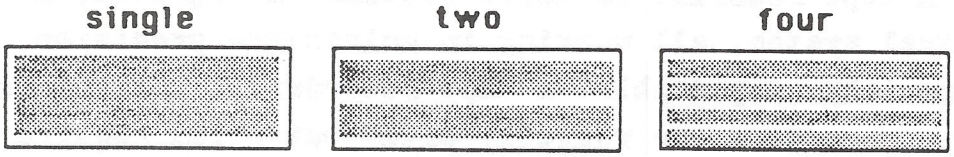
Heads—The magnetic system

A HEAD is a small electromagnet, designed to be used specificly for the purpose of changing electricity, varying at an audio rate, to a magnetic field corresponding to the variations in the audio signal. The heads are the devices which change the audio to a corresponding magnetic field and vise versa.

There are three heads in most reel to reel tape recorders. These are (from left-to right) the ERASE HEAD, the RECORD HEAD, and the PLAYBACK HEAD. The specific functions of each of these heads should be obvious from thier names. If they aren't, you missed the previous subsections.

The heads are arranged in the configuration stated above, they are located in the center of the tape recorder in such a way that the tape is held firmly against them. GUIDE PINS are also used in some models to insure good contact with the heads. It is essential that the tape be in intimate contact with the heads for proper operation. If the heads are dirty or have a grease pencil marks on them, this contact is destroyed at worst and interfered with at best. This will first be noticed as a loss in high frequencies. The sound will tend to get muddy or bassy. Bass is low frequencies and treble is high frequencies.

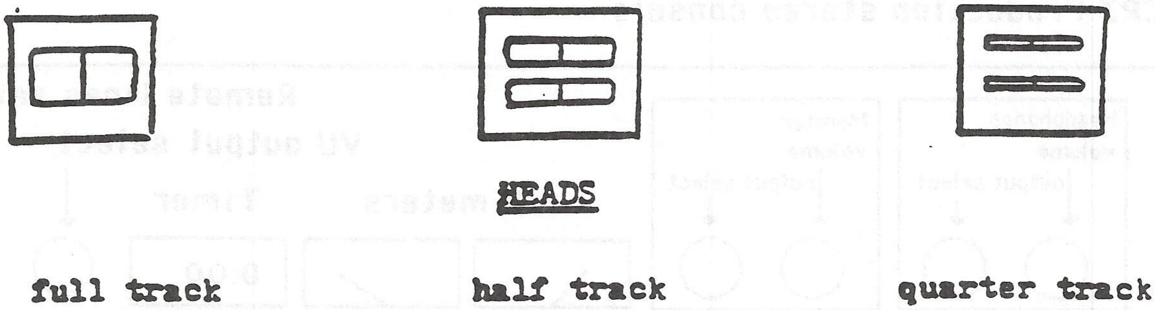
The heads and the tape itself, make up the magnetic system. The tape is moved by the tape recorder past the three heads. As it passes the erase head it is erased in preparation for the new recording. This happens even in the case of a new tape, just to make sure. The tape then passes the record head where the molecules of the magnetic substance on the tape, are rearranged into patterns corresponding to the patterns in the audio signal. When playing the tape back, it causes an audio signal to be generated in the playback head which corresponds to the original audio put into the record head..



When a head magnetizes a tape, it does it in TRACKS. A track is simply a straight line of magnetized tape, narrower than the width of the tape itself. A blank tape has no tracks on it. Until it is recorded, the tape can be used for any of the standard track configurations. It is the heads that determine, by their design, the number of tracks and how they will be spaced.

If the record head records the same signal on the entire width of the tape, the tape is called full or single track. If two different sections of the width of the tape are recorded separately it is called half or two track. If four sections are recorded separately, it is called quarter or four track.

Each track configuration has its pros and cons. It's another case of compromises. On one side, the more tracks that can be arranged on a given tape width, the more that can be recorded. On the other side when too many tracks are squeezed onto a given tape width, the result is that each track is physically narrower and therefore not capable of ~~as high~~ a quality performance. All else being equal, the quality of a recording is proportional to the track width. In other words, for a given tape width the less tracks you record on it the higher the quality of the recording..



HEADS

In multi-track recording (more than one track) it is possible to use a given length of tape as if it were two, three or perhaps four times its actual length. This is because a tape can be passed through a tape recorder once and a track can be recorded for the entire length of the tape. The tape can then be rewound or flipped over and a different track can be recorded for the entire length of the tape.

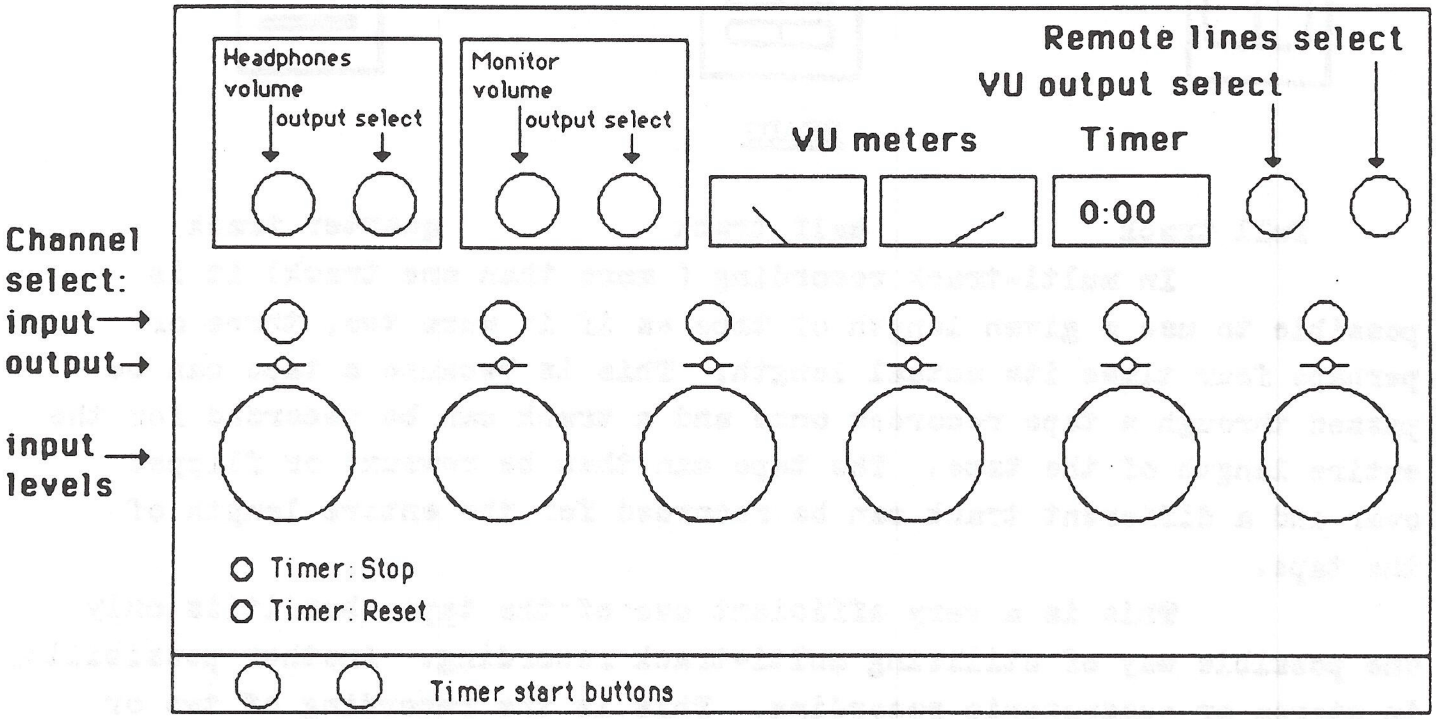
This is a very efficient use of the tape, but it is only one possible way of utilizing multi-track recording. Another possibility is stereo or quadrasonic recording. This is the recording of two or four tracks simultaneously to achieve a dimentional effect. A two track tape recorder can record either two mono sources or one stereo source. This is because a mono source has but a single CHANNEL and a stereo source has two CHANNELS.

Before going any further on this channel and track stuff, we should review the concepts of stereo and quadraphonic sound. Multi-channel sound has been popular for sometime now, but it will be useful to examine it in the context of multi-track recording.

Stereo has two channels; left and right. Each channel contains a different part of the overall sound. In a concert recording, the violins, flutes, clarinets, and cellos are on one channel, say the left, and the trumpets, trombones, pianos, and kettle drums are on the other, the right. The drums, bass fiddle amd oboes, however, are on both channels.

Each channel is amplified separately and fed to two separate speakers; a left and a right. These speakers are placed physically apart in the room. This creates a dimentional effect. Some sounds appear to be coming from the left side of the room, some from the right, and some from the middle

CR3 Production stereo console


Headphones
volume
output select
Monitor
volume
output select
Remote lines select
VU output select
VU meters
Timer
0:00
Channel
select:
input
output
input
levels
Timer: Stop
Timer: Reset
Timer start buttons

SIGNAL PROCESSING EQUIPMENT AND PRODUCTION TIPS

BULKING

Bulking is erasing a tape of what was recorded on it all at once instead of running it past an erase head. A bulker is simply a large electro-magnet that can cancel out the previously recorded material to a greater degree than you can with just the erase head. If done right, with care and without rushing, you will avoid having bulking noises left on your tape. These noises are characterized by a "whump, whump" sound and is the result of uneven bulking.

To bulk, first hold your tape or cart at arm's length away from the bulker. Press the "on" switch of the bulker and slowly bring the tape towards the bulker. It often is best not to move the tape in straight lines as these tend to allow bulking noises to build. Using a slow circular motion, rotate the tape or cart on the bulker with the coils of the tape lying parallel to the top of the bulker. Slowly bring the tape away from the bulker and repeat the process for the other side of the tape. After removing the tape to arm's length, you can release the "on" switch. Never depress or release the "on" switch with the tape near it or with the bulker near a tape machine. It's a good idea not to wear watches that might be affected by the bulker's powerful electro-magnet while you bulk tapes.

REVERB, ECHO, AND TIME DELAY

Echo is what normally occurs when a sound is reflected off of a solid object such as the walls of a canyon or a building. The sound reflected off of several surfaces will reach us at different times.

A method of artificial echo that comes close to this effect is reverb. This is done by substituting the walls that may be miles apart for the sides of something else. There are 3 principle ways of doing this. An acoustic echo chamber is basically a room with hard surface walls. A speaker inside sends the signal to bounce off the walls until it is picked up by a microphone placed inside.

Spring reverb is another method which utilises a vibrating spring or coil with some "listening" apparatus at one end. The sound from these devices tends to be tinny and cheap, requiring it to be EQed. A more sophisticated version of this technique is used in the echo plate, which has a metal plate instead of a spring.

A more commonly used technique than reverb is Time Delay which repeats the signal at regular intervals. This tends to give a mechanical feel to the sound. Rich studios might use a digital delay that electronically repeats the signal. We use tape machines for tape delay.

As stated elsewhere in the production section, the order of the heads on a tape recorder is: Erase, Record, and Playback. If we were to listen to the playback head while recording, we would be hearing what we recorded a split second after we recorded the material.

Normally when recording, the input/tape monitor switch is set to "input" when getting recording levels and is left in "input" when we are recording. The switch doesn't affect what is being recorded but merely controls whether the reading on the VU meter and what we hear as the output of the machine is what's going in or is already on the tape.

By switching the input/tape monitor switch to tape while recording you will hear what you are recording a split second after you recorded it. If you were to put up this taped signal on the board so that it is mixed with the original, the result would be the original signal followed by the signal from the tape a split second later. If the volume of the delayed signal from the tape recorder is great enough, it will be picked up and recorded a second, or even more times, giving a repeat of the repeated signal. Too much volume and a type of feedback oscillation will occur. This can be put to good use if done sparingly, but the tendency is to overdo it. The rule to remember for the most effective use of reverb and multiple delay is that if you can definitely hear it, there probably is too much. It should be used to add presence, and should not dominate your production. The amount of time that it takes between the time that you hear the original and the delayed signals is determined by the tape speed and the distance between the record and the playback heads. Faster tape speeds and/or shorter distances between the heads will result in a quicker repeat rate.

VARIABLE SPEED TAPE RECORDER

A variable speed tape recorder is just a tape machine that, besides the standard speeds of 3-3/4, 7½, or 15, is adjustable for speeds between these. The Revox A700 has a variable speed on its right side. This is useful for obtaining variety in tape delay times; also, the pitch or tempo of a music bed may be improved. If a tape was recorded on a tape machine with weak batteries, it could be sped up to proper speed. Caution must be used not to vary the speed too much or the pitch may change and sound unnatural. Too fast a speed makes chipmunks, too slow and it's Moby Dick.

The variable speed is very easy to use: flip the toggle switch up on the unit and rotate the knob. When playing back a tape, rotating the knob clockwise will increase the speed. If you are recording and intend to play the tape back with the variable speed off, then turning the variable speed clockwise while recording will DEcrease the speed that it will play back at. When done make sure the switch is off.

BACKWARDS SIGNALS

Some interesting effects can be done by playing a tape backwards. There are 3 ways that this is usually done. One is to flip the tape upside down and play it from the tail end or the ending of the tape. When playing a multi-track tape this way the tracks will be in reverse order from when they were recorded. The left will become the right and vice verse. (1/4 track will go from 1,2,3,4 to 4,3,2,1,) This is the method that is usually used in a recording studio.

A second trick is to feed the tape through the machine in a different pattern than is normally the tape path. This pattern differs from the normal tape path only in that instead of feeding the tape from left to right between the roller and the capstan it is fed around the capstan and passes between the roller and the capstan RIGHT to LEFT. It then passes around the roller to the take-up reel which now becomes the feed reel. The direction of tape travel is determined by the capstan. When the roller snaps against it, the tape is pulled in one direction. The feed and takeup reels will just take any slack of the tape and maintain an even tension.

The third method is to splice in something backwards by flipping it over so the begining is last/the ending is first.

Backwards echo is done by playing a tape backwards and adding echo while recording it on a 2nd tape recorder. This 2nd tape is then played backwards itself resulting with the echo (reverb) preceeding the sound instead of following it. This is good for around Halloween.

SALES

1. SALES IS INEXTRICABLY RELATED TO THE WHOLE OF WYBC...

What mákes Sales one of the most difficult areas at WYBC, or any radio station for that matter, is that for radio advertizing to go well, every other aspect of the station must be in place. We cannot sell ads to potential clients unless we can offer:

a) **Innovative Programming**--Clients want their ads to tie into something special. Often a client desires a gimmick that can tap an audience interested in his/her products.

b) **Heavy Promotion**--Even if our programming is top-notch, we are not guaranteed a high listenership. We must continually be telling people about ourselves and our station(see PROMOTIONS section).

c) **Universal Knowledge**-- WYBC Sales staffers need to know more about our station and the competition(radio and newspaper) than anyone else. When you're on the phone with a potential client, you must know which of our numerous music formats will reach his/her customers best, at what time, and so on. Likewise, you must be abreast of upcoming special programming that might appeal to your client more than what the competition might offer. Knowledge is key, but so, too, is Imagination.

2. SELLING POINTS...

Does it sound difficult? It is. The percentage of businesses interested when you call will be discouragingly low. We are unable to compete with the larger, New Haven-area stations in terms of listenership. Nevertheless, you'll find there are ways to sell WYBC to clients. We do have one of the top, college-educated listenerships in Greater New Haven, and we're the station of choice for the Yale community. We are a great value for businesses seeking such an audience, and markedly less-expensive that most area stations. Currently, we are annually earning in the tens of thousands of dollars, and paying our bills, so we must be doing something right!

WYBC 94.3 FM

165 Elm Street, New Haven, CT 06520; (203) 432-4116

RATE CARD #23
EFFECTIVE 9/1/86

Monday through Sunday: 60 sec. spots or less
Dayparts: 6 am - 12 noon; 12 noon - 3 pm; 3 pm - 7:30 pm; 7:30 - 8 pm; 8 pm - 2 am; 2 am - 6 am

MONTHLY SCHEDULES**:

Commissionable (Gross) Rates:

Buy this many spots:	01x	05x	10x	15x	20x	25x	30x
At this price per spot:	$29	$28	$27	$26	$25	$24	$23

Non-Commissionable (Net) Rates:

Buy this many spots:	01x	05x	10x	15x	20x	25x	30x
At this price per spot:	$24	$23	$22	$21	$20	$19	$18

*Prices for :60 sec. spots. Subtract $2 per spot for :30 sec. spots.

BULK SCHEDULES**:

Buy this many spots over one year:	100x	200x	400x	600x
Price per spot (:30 or :60 sec.):	$16	$14	$12	$10

**Bulk Terms: (a)Minimum order of five (5) per week; (b)ads pre-emptible at station's discretion; (c)Ads must begin within thirty (30) days of contract; (d)Times are by availability; specified times add ten percent (10%).

General Conditions:

1)Maximum order of twenty (20) announcements in any 24 hr. period per advertiser.
2)Rate protection to one year on bulk contracts; six (6) months on others.
3)WYBC reserves the right for final ad copy approval.
4)Copy must be on hand 48 hrs. prior to broadcast.
5)Two weeks cancellation notice required; short rate where applicable will apply.
6)First-time advertisers and live performances must prepay.
7)A fee of twenty-five dollars ($25) will be added for each spot produced by WYBC.
8)Schedules must always be run in flights of at least three (3) consecutive days.

3. HOW TO SELL...

Everyone, whether they plan to join the Sales Staff or not, needs to have a general idea of how the Sales Office operates. Your familiarity with basic Sales procedures will allow you to handle a Sales call skillfully if no-one is around to help, while preserving WYBC's business image.

a) By Campaign: We try to sell for periods approximately one to two months ahead of time. Why so early when students are used to turning in work days after a deadline? As the saying goes, because everyone else is doing it. Advertizing Budgets are generally formulated, and buys made well in advance. If you do not move on that share early you'll never catch it. Be conscious of what kinds of businesses depend on our audience(s) at what times. For example, to net candy stores and florists for Valentine's Day you'd begin contacting clients right after Winter Break.

Campaign Selling requires group brainstorming. Over the next few months, think of periods when businesses might desire a special promotional push(e.g. copy shops near the end of an academic term, gift shops on Mother's Day). Next, create an ad **package** to pitch to clients. Take time to write out the offer.

For example, you might approach all of the limo/shuttle companies in the area with the following package: 2 morning drive-time and 2 evening drive-time spots on each of the five days before Thanksgiving Break. Throw in some free adds. Package price: $200, half of the normal rate card charge. Now, when you start calling you're selling WYBC, but you're also selling your idea, your "gimmick," to capture the client's attention.

b) By Technique: We sell by phone, mail, and on the street. By and large, phone is the most efficient: It's more personalized than mail, and if you get the right person on the phone(never settle for less than a manager!), you'll get instant feedback on their level of interest in WYBC. If you sense even veiled interest, go ahead and suggest an appointment to visit the client in person. Now you have a basis for a more prepared, personalized Sales pitch.

Mail is used primarily as a follow-up to a phone call. Certain clients ask for more information, but without the commitment of an appointment. Clarify when calling people that a meeting does not imply they have to buy ads. Your verbal accompaniment is alway superior to a media kit. If possible, avoid mail. Mail is practical when requests from ad agencies or out-of-town businesses come into the station.

Approaches "on-the-street" are really part of the art of "Servicing" a client, which is up next.

4) SERVICING...

If filling out a contract was all that Sales is, every idiot in the world would be out there, and doing it well. Sales is part factual("bottom line" or $$ oriented) and part art form. Servicing involves keeping people happy. In fact, keeping people happy is what you'll be doing most of the day when you're not actively seeking new accounts.

Frequent calls and visits(up to five a week depending on the type of client) are crucial. Keeping in touch with a client is part of the job. You'll want to know if they are pleased with the ad, and be prepared to act quickly when opportunities arise for special giveaways or extra promotions.

Above all, remember this **Golden Sales Rule**: It is always easier to keep an old client aboard than to get a new one. The funny thing is, if the client likes you, you'll probably keep the account even if the ad campaign is only marginally helping business.

5. TECH LINGO...

There is not much jargon. What does exist is ambiguous and often lead to problems. So try to avoid being obscure with clients who are apt to be more confused and put off than impressed. If you hear a term used frequently in the station then it's probably worth knowing. Ask someone. The only stupid questions are the ones not asked.

6. THE MISCELLANEOUS THAT MAKES THE DIFFERENCE BETWEEN SUCCESS AND FAILURE...

a) Keep Good Records: Not as in LPs and 45s, but Sales records. What happens when you are not around and someone needs to know about one of your accounts? Or you have so many accounts that you have trouble remembering the details of Client A's deal vs. Client B's? Who's paid up and who's a billing risk? Insist on payment in advance.

Most of all, think of the next generation of WYBC salespeople. It makes a big difference to pick up a well-tended account rather than having to "un-freeze" a client you might have carelessly lost contact with or rubbed the wrong way. It does not take much extra time to keep proper records, but a surprising number of students won't do it. That is when problems result: lost revenue, dissatisfied clients, etc.

b) Appointment Times: Try to avoid scheduling a meeting with a client on Friday(they want to finish the week's piled-up work and clear out), or Monday(everybody hates Mondays even WYBC advertizers). Finally, avoid seeing anyone just before lunch(all they can think of is food).

Details, details, details. There are a million factors in successful selling. The more little things you can keep in mind and control the better. They add up to be very important.

7. REWARDS..

What do Salespeople get out of all this? We know it can be aggravation, and feeling alone against the world. That's why the Sales team, regardless of its size in any given year, tends to be one of the most cohesive at WYBC. And we are a team. We support each other, go out for drinks and munchies, swap sexual partners (Can I join? Ed.) and more.

Business-wise, we make it a point to share our knowledge and experiences. One staffer may have heard about a potential client and tip off the Sales staff, or a music director may know the perfect music bed for a finicky client.

In time, you'll develop confidence. You'll learn what works, and what doesn't. You'll be able to service accounts on your own, meet with clients without the Sales Manager's supervision, and produce professional sounding ads. Of course, you'll clear a 20% commission(that's $$, honey) on all your accounts. **(NO COMMISSIONS PAID AT THE YALE DAILY NEWS.)** Hey, it's more fun than serving dining hall food or recycling papers. Best of all, you'll come away from here with the confidence to manage anything(WYBC's best managers usually have Sales experience). In the words of Glenn Gutmacher(DC'87): "Throughout life, you're selling yourself. Yale's liberal education can't teach you that. This can."

PROMOTION AND PUBLIC RELATIONS

1. IS IT JUST PUTTING UP POSTERS..?

. Once upon a time it was that simple. No more. Now we are competing with all media in Greater New Haven and every other campus event. To increase WYBC's listenership and maintain it(**not** the same thing), we need the right kind of exposure in heavy doses:

a) **Special Programming:** When YBC does something worth talking about(e.g. live concert, exclusive sports coverage, political news special) it should be pushed heavily. Otherwise it is hardly worth the trouble. Such specific events are what can initially draw new listeners to 94.3 FM, and put them in the habit of turning to us when they seek excitement.

b) **WYBC In Print:** Call the local newspapers and the various Yale publications, and tell them what we're planning to do. It's astonishing how a few quick phone calls can dramatically increase our profile.

c) **Postering Plus:** Posters, table tents, and flyers are key. Hit every major campus area, student mailboxes, dining halls, and phone poles on and off-campus. We represent the Yale/New Haven community. Get the word out!

2. MAXIMIZING EFFECTIVENESS..

For more efficient, permanent coverage, get local businesses to put a poster in their windows. We are a non-profit, community station. Exploit that fact! Other radio stations cannot use the non-profit rationale, but we can. Offer the business a few free ads in the bargain if uou have air time to spare.

Quality posters last four times longer and double that if they are watched over by a shop-owner. Remember that keeping a promotion as inexpensive as possible is smart. Set up a trade-out with a printing company. In 1986, Yale University Printing Service and Gnomon Copy did hundreds of dollars of work for us this way.

3. ON-AIR PROMOTIONS..

a) **Giveaways:** It is now the norm that things be given away on the air. WYBC has more to give away than you might at first think. With a phone call, record companies will gladly supply you with albums and posters particularly if they have an artist touring in the area. Concert Promoters and area clubs will give you tickets for just about anything...but you need to ask! Promoters love gimmicks(see SALES), too. BE CREATIVE -- BRAINSTORM!

b) **Excess Junk as Promotion:** When the station gets it hands on a pile of popular records that we'll never play(Phil Collins, say), or a bunch of tickets to a show that won't please our audience, or too many tickets to distribute in too little time(e.g. Ringling Bros. Barnum and Bailey Circus at the Coliseum), we give them away. Charitable youth organizations are greatful recipients of many of these items. Or, why not slip a pair of tickets to a crusty advertizer? They'll be gladder to see you when you go to renew their ad contract.

4. WHERE DO YOU GET IDEAS..?

Talk to station staff, especially the Associate members--the old timers--they'll remember what worked, what didn't and why. Coming to understand "why" a promotion succeeded or failed is very important. Many times a fundementally good idea will have been missing the crucial element that prevented its success.

Talk to outsiders, too. A great source is...your clients. They execute their own promotions, which often resemble the types of things we want to do. A client can provide crucial perspective in evaluating your ideas, and possibly suggesting a point you, as a station insider, might have missed.

Of course, WYBC has enough varied input to generate 90% of the ideas. You must make sure, however, that you consult with other station members. Hold regular meetings, and insist that all departments become involved with the Sales Office.

5. WHAT'S THE DIFFERENCE BETWEEN PR AND PROMOTION...?

This is a subtle one. For our purposes, let's say that PR(Public Relations) is Promotion that improves WYBC's image in less tangible ways. Maintaining contacts can lead to very profitable, at times life-saving, opportunities later. It's worth the effort.

(a) **Meet Regularly with Yale Administrators**: To maintain University support, we must keep in regular contact with the school standing behind us. True, WYBC is not funded by the school as is the case with the bulk of college stations, but we depend on Yale in less obvious ways. By demonstrating our interest in Yale affairs, we insure their interest in ours. Likewise, when policies seem to adversely affect us, we should lobby against them.

(b) Meet with Community Leaders: Since we broadcast throughout Greater New Haven as well, the above points apply. The General Manager shoulders some of this responsibility, but a Public Relations department can do much of the legwork involved in keeping good ties with the surrounding non-University community.

(c) Solicit Opinions: Understanding our image projection is an enormous, complex task. We need to be sensitive to ways of gauging public opinion on and off campus. WYBC's success goes beyond Arbitron ratings. We exist to entertain and serve our listenership.

THE WYBC NEWS MANUAL

News enters WYBC from three different sources: the Associated Press teletype machine, newspaper/magazines, and our own reporters. It is then broadcast to the public nine times each weekday by our very own staff of intrepid newscasters, mainly in five-minute segments. WYBC news features international headlines, national news stories, state and local news, sports, weather, and, on occasion, editorials and special produced reports.

News is broadcast throughout the day during the week, and twice on Sunday. Weekday news schedules are not centered around the newsCAST, but the news SHIFT. The five minutes a newscaster is on the air is only a very small part of the news experience. During the shift, the "newsie" is literally on call; he/she/it/they should stay in the newsroom to monitor the Associated Press, answer the telephone, and take care of all other related news business. A good newsie (and, I might add, professional newsie) will arrive at the start of his shift, track down stories, sort stories, answer news calls, conduct interviews, do his newscast, check AP, sort and file stories, leave audio with accompanying stories and background, and leave the newsroom (clean) with a sense of accomplishment. It should be clear to anyone who either aspires to do or does news: THERE IS MORE TO NEWS THAN READING THINGS INTO THE MIKE!!

The WYBC daytime news goes up five times in the morning, twice in the afternoon, and twice in the evening. The schedule is laid out something like this:

WYBC-TRAINING
NEWS SUPPLEMENT

MUCH OF WHAT IT TAKES TO BE A GOOD NEWSCASTER OR BROADCAST JOURNALIST COMES FROM EXPERIENCE. YOU COULDN'T HAVE FOUND A BETTER PLACE TO START. HERE ARE SOME HELPFUL HINTS, PASSED DOWN OVER THE YEARS THAT SHOULD HELP YOU IN PUTTING TOGETHER CRISP AND TO THE POINT NEWS REPORTS.

FIRST KEEP IN MIND THE DEFINITION OF NEWS: REPORT OF RECENT HAPPENINGS: FRESH INFORMATION. NOTICE FRESH INFORMATION IS UNDERLINED.

NECESSARY SKILLS: TYPING (HUNTING AND PECKING IS O.K. TOO), NOTE-TAKING AND INTERVIEWING.

THE CONCEPT OF NEWS IS COMMUNICATING INFORMATION TO LISTENERS, BUT IT'S ALSO IMPORTANT FOR YOUR FELLOW NEWSPEOPLE TO KNOW WHAT YOU (THE STATION) HAS BEEN REPORTING ON ALL DAY LONG. THIS IS WHERE TYPING OUT OR RE-WRITING COMES IN. TYPE WRITTEN COPY JUST MAKES THINGS A LOT EASIER TO READ AND UNDERSTAND FOR YOU AND OTHERS.

BEFORE YOU DO ANYTHING, DO SOME LISTENING. CHECK OUT HOW NEWS IS DONE ON WYBC AND OTHER RADIO STATIONS IN THE AREA. LISTEN FOR A DELIVERY STYLE THAT YOU THINK SUITS YOUR VOICE TONE. TRY TO DEVELOPE YOUR NATURAL SPEAKING PATTERN ON RADIO. EXAMPLE: YOU WANT TO BE ABLE TO DELIVER THE NEWS LIKE YOU WERE TALKING TO A GOOD BUDDY OVER A BEER. FOR NOW, GET SOME ASSOCIATED PRESS COPY AND TAPE YOUR SELF, THEN LISTEN. GET USED TO LISTENING TO YOUR OWN VOICE, IT'S WIERD AT FIRST.

GET YOURSELF FAMILIAR WITH NEWS OF ALL KINDS, LOCAL, STATE, NATIONAL AND INTERNATIONAL. READ AT LEAST TWO NEWSPAPERS, MAGAZINES LIKE NEWSWEEK, TIME ECT. CHECK OUT TELEVISION NEWS BROADCASTS AND THOSE ON ALL NEWS RADIO STATIONS, ie, WCBS NEWS RADIO 88 IN NEW YORK AND IF YOU CAN TUNE IT IN, WPOP NEWS RADIO 14 IN HARTFORD.

YOU WILL COME IN CONTACT WITH TWO PROMINENT NEWS WIRE SERVICES, ASSOCIATED PRESS (WYBC HAS THIS) OR UNITED PRESS INTERNATIONAL. WHEN YOU GET THE CHANCE, FAMILIARIZE YOURSELF WITH AP'S FORMAT, THE WAY AND TIMES IT SENDS OVER STUFF LIKE, NEWS, STATE, NATIONAL, INTERNATIONAL, WEATHER, AND OTHER FEATURES.
NEWS ALSO WILL COME IN THE FORM OF NEWS RELEASES IN THE MAIL FROM GROUP AND ORGANIZATIONS OFFERING COMMENTS OR INFORMATION ON SPECIAL EVENTS, BESIDES NAMES OF PEOPLE TO CONTACT FOR INTERVIEWS.

Neil Braccidiferro

Hypothetical Schedule

****
A. M.
6:55 - 4 min newscast
7:25 - 3 min update
7:55 - 5 min newscast
8:55 - 5 min
11:55- 5 min
****
P. M.
2:55 - 5 min newscast
5:55 - 5 min
6:55 - 4 min
7:55 - 3 min
****

THE NEWS FORMATS --

Each newscast has its own special tone, and therefore its own format. Basically, news has to fit the ears of the audience; a rapid-fire sportsrap would grate on the ears of people with hangovers at 7:15 in the morning, and some laid-back anesthetic newsie would not be appreciated during the orgiastic frenzy of a drive home from work. Therefore the mood of the news changes to fit the ears of the listeners.

During the morning drive our listeners are just getting up, and they want to be eased back into reality gently... not hit in the face with a bucket of wet, moldy news. In the morning our main purpose is to reassure the listener a) that he is still alive, b) that Armageddon has not occured, and c) how his favorite teams did the night before. News in the morning should consist of a few headlines of the world, the nation, and the state, with scores whenever they are available. ALWAYS ALWAYS ALWAYS ALWAYS read scores if they are available; the average listener would much rather hear how the Yankees did than some meandering garbage about how Thurmon Munson's second cousin brought his dog to the vet for an ingrown toenail. Also of prime importance is the tone of the newscast. Unless something really major is happening, DON'T read stories with gory details about thousands dying. NO death and destruction news in the morning unless it is REAL news. The diction and vocal tone of the newscasters must be easygoing, gentle, and pleasant to the ear; and this is almost as important as the stories themselves. A slip of the tongue or a stutter that would pass in the afternoon is anathema in the morning. DRIVE means that people are by and large in their cars driving to work listening to us there. Putting yourself "in the driver's seat" and remembering what a) the news sounds like and b) what you like to hear in those circumstances should be a good guide for the morning.

The mid-morning newscast consists of headlines from the world and the nation, with perhaps a little more emphasis on local news. Unless something breaks, there is no sports read; usually by 11 o'clock everybody knows the scores and nothing new has happened. Read another Connecticut story instead. The mood for this newscast is up-tempo but still rather laid-back, as most of our listeners are by then working either at home or in an office and just want a few euphonious headlines to keep them up-to-date.

The mid-afternoon cast is very similar to the mid-morning -- again headlines, emphasizing the current developments of stories that started so very long ago. The cast should be vivacious, bright, and peppy without being frenetic. Don't read the news necessarily faster or more intensely, just keep awake and alive and enjoying life, etc.

The afternoon news casts are during drive time again, but this time EVENING DRIVE. People are just getting off work, are tired, hot (or cold) and bothered, grumpy, and all sorts of things have happened to them all day. Perhaps they have had a marvelous day, but everyone is hyper. News should fit this. Headlines on what has happened while they were working, especially national news, are important. Here also sports makes an appearance, usually in the form of schedules or even predictions on upcoming games are appreciated.

Now, as to the actual content of the news. In a "five minute" newscast, about 30 seconds are taken up with teh weather, about 15 seconds with the intro and outro, and anywhere from 30 seconds to one minute for the break. This means that there is about three and a half minutes for news; if sports is included, that means about three minutes of news. Budget your time accordingly; spend the most time where it is most important, but do not dwell too long on one thing. A five minute newscast should either have a few good headlines, or one GOOD IMPORTANT story... not a feature, seven or eight headlines, an editorial, etc., all at once. NEWS IS WHAT YOU MAKE IT. NEWS IS WHAT YOU READ. NEWS IS WHAT YOU THINK IS IMPORTANT. Anyway, on to the format.

International Headlines...A brief glimpse at the wonders of the world
News around the Nation...Featuring intrigue on Capitol Hill, with an assortment of timely tidbits from this great land of ours
The Connecticut Scene...With an especial emphasis on life in the Elm City
A Brief Commercial Pause
Sports (morning and evening only)...Scores or schedules
Weather for the WYBC Listening Area
An Optional Light-hearted Story...To assuage the troubled mind and to still the falling tear

Use just a couple of stories of each kind. Pick stories that are of general interest or special importance. Always keep in mind when you are sorting through news, the great news axiom, "Who cares?" Let this guide your steps. When you have a fistful of news, look over each story and try to judge the relative importance of each story. Use only the most important or most interesting stories. A good way to check this, when in doubt, is to bring a questionable story to a few people in the station and ask them. If three out of five couldn't care less, the story perhaps should be relegated to the dumper.

ALWAYS ALWAYS ALWAYS end your newscast with a Legal ID: WYBC-FM, New Haven. The standardized intro and outro provide a smooth and regular transition between the jock and the newscaster. The Break and Outro are the most important things to get right. When the standard is used, the jock knows exactly when the newsie is finished and can start his cart or record on time.

After the outro, it's all over -- for the air, not for the news!! Keep going until the end of the shift and the news has been covered; that's what you're there for.

MECHANICALS --

1. Get to the station at the top of your news shift. Check around, see who is there, what has been going on, etc. Find the last newsie (if he/she/it is still around) and find out how the news is running that day.
2. Attack the pile of news that spews out of the AP machine. Sort through the stories, and take the ones you want to use or follow up on.

3. Now, having chosen your stories (keeping in mind to be ever-watchful for updates, subs, corrections, or better stories), attack them brutally. Most people who work for the AP cannot speak or write English, and some of the worst sentences in the history of mankind spew out of the machine. So remember to REWRITE EVERYTHING! This is one of the most important parts of the news shift and the newscast. When we broadcast the news, we are telling a story, not reading the news. Our news is to be heard, not read; our listeners cannot skim back over the middle to understand something better. NEWS MUST BE WRITTEN AND READ SO IT CAN BE UNDERSTOOD PERFECTLY THE FIRST TIME THROUGH! Everything must be up front, clear, concise, and simple. And, perhaps just as important, NEWS MUST BE BRIEF! Don't waste words or time. Say it clearly, quickly, and move on.

4. As you get before the mike with your mouthful of news, make sure your carts are recued, that you have all your stories in the proper order, and that the board is set up and ready to go. Make sure you have your intros and outros clear in your mind (if you are in any doubt, WRITE THEM DOWN) and that you know just what the jock is going to do. Talk to the jock enough beforehand to find out what he will do for the break, and how he will intro you. And as T minus zero approaches, get up, but don't get worried. When the mike is up, read/tell your newscast as best you can. When it's over, pat yourself on the back... and go back to work. That story you didn't have time to look into can be researched, written up, and left for the next shift.

5. Remember, just because you're off the air doesn't mean that news stops! Keep re-writing AP stories, tracing down stories, etc. at least until the next newsie arrives.

6. Make sure that you initial, date, and time each of your stories that went over the air. Put them in the appropriate baskets when you are done.

Check when you are done that:

- Old news has your initials, the date and time
- Old news is in baskets
- All carts are properly labeled, with accompanying stories and explanations, left on the cart machine
- The newsroom is clean, as well as the AP machine room

AUDIO --

There are three different kinds of extra audio for your newscast: reports, voicers, and actualities. Most often we use those our own news staff has created. A report is a piece of production; it is the voice of a reporter, often with carefully selected background noises and cuts of people mentioned in the report. Reports made by yourself or by one of our own news team are almost always a good thing to use -- if not over-used.

A voicer is a phoned-in report, sometimes with taped cuts. Voicers usually come from press conferences; often a reporter will go to a conference, take notes, and often tape the conference as well. When it is over, the reporter quickly writes up a good snappy story and runs to the telephone. In the station, the newsie on call records the report and any cuts the reporter feeds, does any necessary editing, and carts up the story. We now have a voicer.

An Actuality is the recorded voice of a newsmaker -- that is, the voice of the person directly involved in the story. An actuality at best uses the newsmaker's own words to help explain a story or a situation. Actualities should be used carefully; the actuality should be something that the newsmaker says better than you. Lists of figures, long recounts of pure fact that can be better read should not be used. Opinions, clarifications, and color should.

The whole purpose of extra audio is to make the newscast more meaningful to the listener. One voice for five long minutes can rather droning, whereas three or four different ones will not. Actualities especially lend color to the news and make it more meaningful; the President complaining about inflation is more interesting when HIS words are used, though perhaps better said in YOUR words. Use actualities for color, voicers for immediacy, and reports for extra spike or flavor. All three can enhance your newscast and make it more interesting to your listeners.

THE NEWSROOM --

WYBC news emanates from a neat little cubbyhole nestled gently between Studio One and Control Room Two. In it there is a TEAC reel to reel, a Tapecaster cart recorder, two microphones, and a monoaural mixer. Everyone who works at WYBC should know how to use the board, and newsies should learn it blindfolded. Good air quality depends not only on the machine but on the engineer as well. And good engineering sets a professional station apart from a hick bootleg operation.

As one sits in the Hot Seat (the left chair facing Studio One) one is confronted by microphone One. On the right is mic. Two. The mixers for the microphones are mixer 1 and 2 on the board. Pressing the square orange button(s) lights the orange LED, disables the monitor, and "arms" the microphone. Unless two mikes are being used simultaneously, POT ONLY ONE MICROPHONE UP AT ONE TIME!!! To do otherwise makes the newsroom sound like a coffin interior. When you speak into the microphone, make sure it is pointing straight at your mouth; many mikes have a directional pick-up and to speak into the side of one will lose some high frequencies.

Mixer three deals with the TEAC or mike 3. Make sure the switch is in the proper position for the input you want.

Mixer four is for the Tapecaster machine -- Cart One.

Mixer five has switchable inputs, according to the button depressed. This mixer deals with three phone lines and an auxiliary input jack for a mini phone plug (usually off a cassette machine).

The mixing board has two basic channels: "program out" and "program in." Everything in the newsroom will record from program out, and plays back everything through program in. Program out also goes to the CR1 board, and when the right switches in CR1 are closed, the news goes out to the transmitter. The news board is used for both production and on-air mixing.

NEWSROOM PRODUCTION --

TO RECORD ON THE TEAC set the source/tape switch to source. Adjust the line control so that the meters read about 80% modulation. Set the record mode switch to on for both channels, and set the rec bias and rec eq switches into the upper position. To ready the machine, press record (red) and pause (blue) simultaneously. Two red lights on the switches should go on. To roll the tape, push play. Make sure that the speed switch is on low for 3-3/4 ips, or on high for 7-1/2 ips.

TO PLAY BACK ON THE TEAC set the source/tape switch to tape and turn the rec mode to off. Turn on mixer 3 and pot it up. Rewind the tape and then play it back. Again, watch the meters; adjust the output control to bring the signal to about 80% modulation.

TO RECORD ON THE TAPECASTER insert a cart into the machine firmly. Push the yellow start button, causing the tape to roll. Let the tape run until the splice has just cleared the heads, and then push the orange stop button. Now the cart is set to record. Press the red record button and make sure the modulation is up by adjusting the record gain control. To record, now press start. When your recording is over, immediately press the stop switch, as this machine cannot shut itself off/recue when in the record mode. Now recue your cart.

TO RECORD OFF THE TELEPHONE

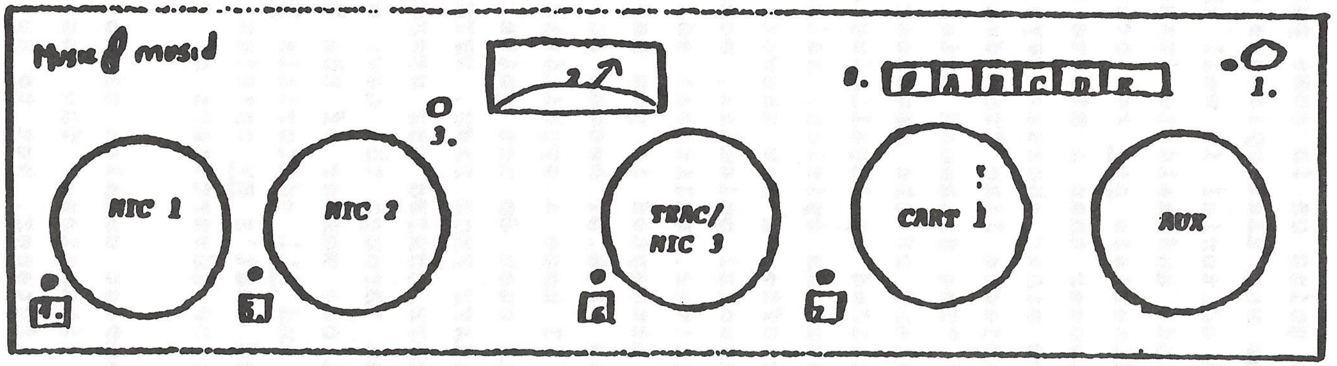
punch up the appropriate phone line on mixer 5 and record on the TEAC. One thing to take special note of is the matter of feedback. While the phone is in program, turn the monitor WAY down or OFF; the station end of the phone is much louder that the other end, and if the monitor is up you will produce the most amazing sounds. Also note the switch on the phone; it shuts off the mouthpiece of the phone. Throw the switch off when the other party speaks, and on when you speak. This produces a clean tape, free of ambient station noise.

TO RECORD ON CART FROM A CASSETTE simply attach the cassette machine to the board via the earphone jack on the machine. In the newsroom there is a cord with the proper (1/8 inch) plugs designed for just such a purpose. The cassette jack comes into the board on mixer 5, aux input E.

The board in the newsroom is ample to produce very complex tapes worthy of any news station, from the simplest actuality to the most intricate produced report. All that is needed is a little imagination, familiarity with the equipment, and a little practice.

OUR SPIFFO NEWS BOARD

Roscoe Studiomaster 505


Music/music
8.
0
A
B
C
D
E
1.
3.
MIC 1
MIC 2
TEAC/ MIC 3
CART 1
AUX
4.
5.
6.
7.

#1. Board power/monitor volume
#2. VU meter(inaccurate;ignore it)
#3. TEAC/Mic 3 switch for mixer 3
#4. Program switch for Mic 1;disables monitor;no cue
#5. Program switch for Mic 2;disables monitor;no cue
#6. Program switch for Teac/Mic 3
#7. Program switch for Cart 1
  #4-7 have indicator LED's
  #8 has mechanical indicators

#8. Input selector for mixer 5
0=Off
A=NADA
B=] TELEPHONE LINES
C=] TELEPHONE LINES
D=] TELEPHONE LINES
E=Casette jack
(on top of board)

EDITORIALS

On not infrequent occasions a newsie, a person in the station or a representative from the real world will have a definite opinion of what is going on in some particular situation. Editorials are the way that opinions are aired to the general public. A good editorial is well thought out, clearly and concisely presented, and held to (usually) under sixty seconds; superlative editorials can run over a minute, but for anything that takes longer than a minute to say there are probably at least two other shorter ways it can be said. Editorials are best run on subjects like "The death penalty is institutionalized murder," "The Silkwood trial decision should not be regarded as the end of the nuclear situation," or "Federal funding can be provided by legalizing and taxing marijuana." All of these present an opinion, raise questions in the listener's mind, and/or offer a new answer to an old problem. To be avoided are personal polemics, meandering insults, or illogical alternatives. Political editorials are rather tricky, and should be attempted if you have very good self control. "Do the actions of B.D. become an elected official?" is alright to ask; "I hope a syphilitic elephant sits on B.D.'s face" and other such do not quite fit in. *ALL EDITORIAL COMMENT IS SEPARATE FROM NEWS, WHICH IS FACT... NO EDITORIALIZING SHOULD BE DONE DURING THE NEWSCAST!!!!!!* All editorials MUST be cleared through the news director, and SHOULD be cleared by at least one member of the E-board(preferably the General Manager); and ALL editorials MUST end with this disclaimer: I'm _____ and that's my opinion, not necessarily that of the staff, management or advertizers of the Yale Broadcasting Corporation.

The use of editorial comment enables us to communicate differing views on important situations. The goal of an editorial is not to sway the listener, but to help him make his own opinions clearer; we do not attack, but offer. A good and tasteful editorial will cause the listener to think, and perhaps then to help him make a more informed decision.

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INTERVIEWING BASICS*

The first thing to remember in interviewing anyone is to prepare yourself for it. Take about five minutes to sit down and think out just what it is you want to talk about. Write down a list of questions that naturally flow from one to the next. Don't be afraid to keep that list in front of you during the interview. It won't signify ignorance, but rather that you took the time to prepare.

Perhaps the most important reason for preparing questions in advance is so that you'll be able to actually participate in the interview itself. In order to be in control of an interview, you must listen to the answers to your questions, not spend all your time figuring out what the next question will be. In listening, you'll find you're able to come up with many more questions as you go along. If you do, the minute you think of them, scribble down a key word to remind you of it. That way you won't be distracted from what's being said by trying to remember the question you just thought up.

In the above paragraph, the key word in interviewing anyone is mentioned. The word is "control". No matter how intimidating, how sexy or how famous the person is, you must control the interview. You set the tone, the pace and the length of it. You determine when one subject has become exhausted and it's time to move on to another. Also, you determine what the person will talk about. If, at the beginning of an interview, the person asks you to specifically ignore certain questions, insist on talking it over before agreeing. Try to explain why such questions would be important to the listeners. Decide between the two of you. Don't, whatever you do, go ahead and ask the questions anyway. Do, however, state that the person is unwilling to discuss a certain subject. This can be done without offending the person. For example: "Mr. X, you've said you don"t want to talk about what inspired you to run naked through Grand Central Station. I know alot of people envy you for doing that, but then a whole lot more envy you for your talent. How'd you get into music in the first place?"

The way you phrase your questions decides whether or not you control the interview. Don't expect the person to help you out. Until a rapport has been established, don't ask a question that can be answered with simply "yes" or "no", unless you have a follow-up question planned. Don't ask the person what he or she would like to be asked. Know what you want to find out in the first place.

That brings us to the question of what it is you want to ask. Ask what the listeners would want to know. Don't skip a question because you know the answer yourself. Try to determine how many others might not know. Don't be afraid to ask a seemingly obvious question. Most important of all, don't phrase the questions as if you already know the answer, but the listeners don't. That makes you sound as if you're talking down to them, and they resent it.

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* Terry Branham, News Director WPLR-FM

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Also, if the person is one whom you particularly admire, be very careful. You can tend to ask questions that don't have mass appeal. There is also the tendency to ask complex, high-level questions in an attempt to impress the person with your knowledge. Always remember, he or she isn't there to rap with you, but rather to appear to be rapping with the listeners.

Interviewing an entertainer is different from interviewing Richard Nixon. You're not out to pin someone to the wall, expose corruption or get the mike shoved down your throat. However, that doesn't mean you shouldn't ask the difficult questions. The trick is to cushion the blow. Instead of: "Is it true you've just spent 5 months kicking a heroin habit?"...ask about the hardships of entertaining all the time, the temptations, etc. The best way to get someone to open up, by the way, is by asking them to give advice to others.

Face it, you're going to be asking people questions that they've been asked by thousands of others. Just remember two things. First they don't have to sound like the same old questions. If you think of a different way of phrasing something, you might come away with a totally new and different answer. Second, those questions haven't been asked for your listeners. The person would think you weren't doing your job if you didn't ask them.

Here are some sample questions that have worked well. They are only samples. Each person has a unique way of phrasing things, and the questions that you ask should be tailored to your own style.

How important is the money you make as compared to the music you make?

What do you hope your music will do for others?

How did you decide this was what you wanted to do?

What kind of stereo system do you have? What do you listen to on it?

What do your parents or older relatives think of your career?

When you're in a studio, laying down tracks, do you have any sense of how the album will turn out? How can you tell if it's working or not?

How important is the audience to the quality of your performance?

How do you deal with an indifferent audience? A hostile one?

How does your band settle hassles among the members?

Who's your favorite musician of all time? Why?

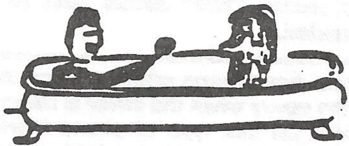
How much of your personal life enters into the songs you write (or choose to perform)?

What person has had the biggest effect on your life? Why?

You're a big success. Do you ever feel there's nothing left to achieve? What are some of the dreams you still hold for yourself?

The list could go on and on.

There's one more important thing to remember. Some interviews just won't work. The person might be sick, tired or pressured into being there. Don't be thrown for a loss if this happens. If you're prepared and you"re in control then you're doing your end of things and it will be apparent what you're going through and the fact that you're maintaining your poise in spite of an awkward situation.



HOW TO START YOUR VERY OWN PA SHOW

Assuming that you've learned the technical skills needed to produce a show, the next big problem to overcome is finding a concept for your show. This requires a good deal of thought. There are three things to keep in mind;

1)Feasibility--will it be possible to produce the show on a regular basis with existing equipment and studio space limitations.
2)Presentation--is it suited for an audio format? If not, how can you overcome this obstacle.
3)Content--what information should you present? Will it benefit and/or appeal to your listening audience.

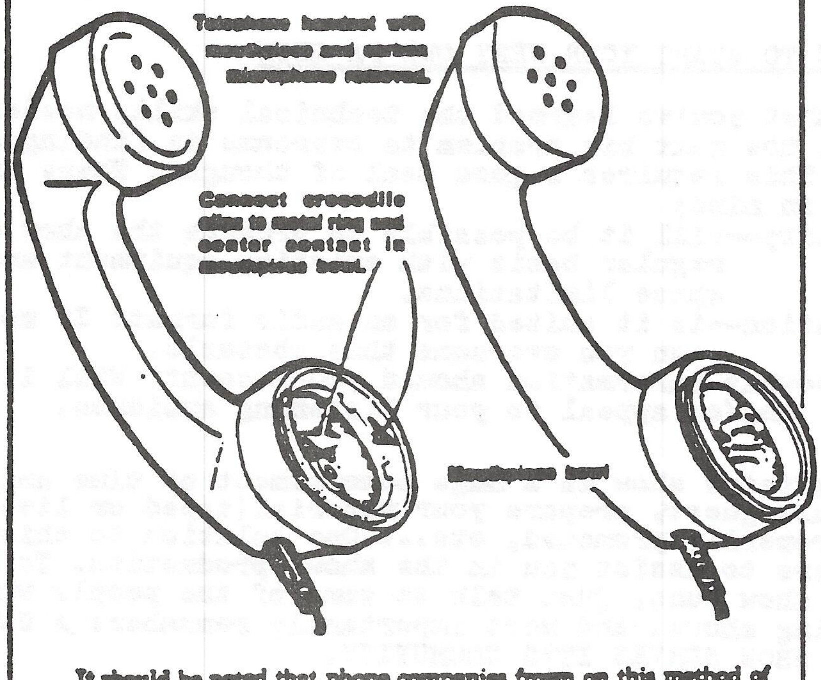
A public affairs show is a huge committment of time and energy. You must schedule guests, prepare your material(taped or live), make sure it gets properlly promoted, etc... One solution to this problem is to find others to assist you in the shows production. To get a feel for how a show runs, just talk to some of the people who are now producing shows. And most importantly remember: A GOOD PUBLIC AFFAIRS SHOW SERVES IT'S COMMUNITY.

PHONE FEEDS

When feeding from a cassette recorder, always try to record your voice material on a separate cassette and always start your voice recording at the beginning of that cassette so you can find the beginning quickly when transmission conditions require a second attempt. Cue at the beginning of the first piece of sound you want to use and note where any other pieces of sound are located on the cassette so you can find them without undue delay. Transmission time is money and what is wasted won't produce anything for you, for Associated Press Radio or its members.

When possible, transfer your sound material from a cassette machine to another cassette machine or to a larger reel-to-reel machine if one is available. The re-recordings should be made in the order in which you intend to feed them. Record inserts where your script calls for them and record "raw" sound next to the voice report for which it is intended.

Shown here is the type of telephone mouthpiece whose carbon mike can be removed completely from the cavity when the cover is taken off without disrupting your connection. On this type of phone there is either a pair of metal prongs sticking up or a semi-circular band with a center prong as a second connection or two metal strips, one on top of the other. In either case, attach one alligator clip to one connection and one to the other.


Telephone handset with mouthpiece and carbon microphone removed.
Connect crocodile clips to metal ring and center contact in mouthpiece bowl.
Mouthpiece bowl

It should be noted that phone companies frown on this method of transmission, and that the individual could be liable for damages to equipment. However, there is nothing illegal about it. Also, some of the newer pay phones are sealed so this system cannot be used. In some places where news breaks often and the public has limited access (City Hall news room or press club where speeches are made or news conferences are held) the phone company may be willing to install a connector beneath the box. The New York Telephone Company has done this in a number of locations.

SOUND

In this section, we discuss the gathering of sound, or actuality, for use both as background to your radio reports and voice actuality which will be inserted in your story or supplied to members without additional copy for use in locally produced "wraparounds."

(The term "wraparound" itself indicates one or more voice actualities, or in some cases, even sounds of events which are introduced, explained and concluded by a correspondent's voice report.)

Listen To Your Work

When in any doubt about what you've produced on the recording you've made, rewind and listen to the recording. You'll find that you'll be as critical as any listener and that hearing the story often will give you that extra bit of insight into how to do it better. If that's the case, do it better. Record your story again and usually you'll agree it was worth the effort. Every voice report you send will be identified by name, a by-line which makes your presentation just as important as the quick and accurate gathering and the thoughtful writing which went into it.

RADIO BASICS*

Now that you have decided to involve yourself in the study of broadcasting, there are several technical concepts that you must understand. These concepts will not only help you to work at WYBC, they might also assist you in getting your FCC Third Class License. First, a fantasy situation. Suppose you were in a radio station, you turn you the microphone, and say "Hello." How does this expression of good-will make its way from the station to somebody's home stereo? A question which has mystified millions, and one which we will attempt to answer in four pages or less.

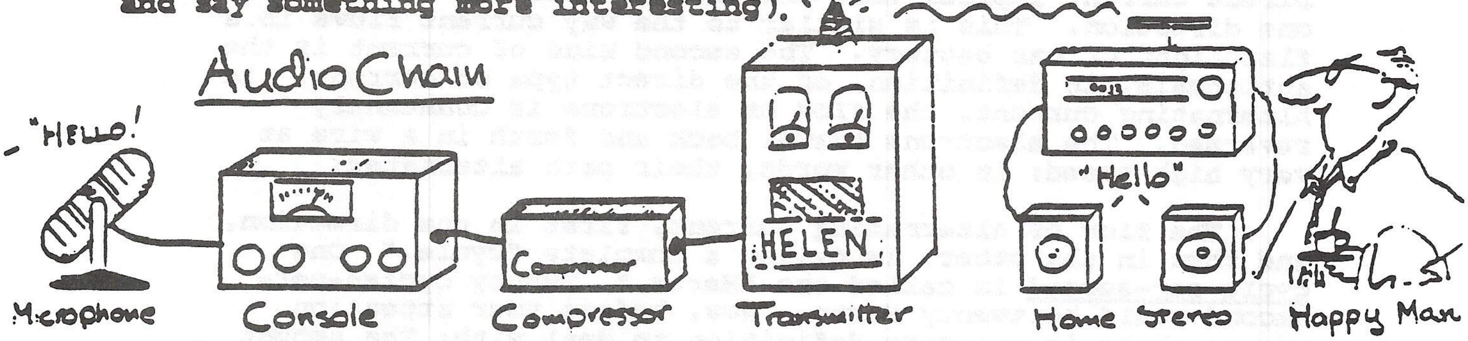
This process begins with the changing of sound energy (i.e., the word "Hello") into electrical energy. This in turn produces a flow of electrons, also known as a "current." There are two types of electrical current -- Direct and Alternating. Direct Current implies that the flow of electron is only in one direction. This is similar to the way current flows in a flashlight or car battery. The second kind of current is the antithesis, in definition, of the direct type of current. In Alternating current, the flow of electrons is constantly reversed. The electrons travel back and forth in a wire at very high speed; in other words, their path alternates.

The flow of Alternating Current, first in one direction, and then in the other, is called a complete "cycle." One cycle-per-second is called one "Hertz." Twenty cycles-per-second would be twenty Hertz. Now, before your attention strays, here is one more definition to deal with: The amount of cycles-per-second, or Hertz, is the "frequency." When you plug something into an electrical outlet in your home, the frequency of current flowing in the wire is 60 cycles-per-second, or 60 Hertz. The flow of Alternating Current (back and forth) occurs 60 times in one second. If you increase the number of cycles-per-second to 20,000 or more Hertz, this is called Radio Frequency, or RF for short. If an alternating current is sent through a wire at a frequency over 20,000 Hertz, some of that current will begin to leave the wire. And that is the birth of a radio signal.

Everything from walkie-talkies to television rely on this basic principle of broadcasting, including good ol' WYBC. WYBC's assigned frequency on the FM (Frequency Modulation) band is 94,300,000 Hertz, or 94.3 Megahertz (In the metric system, Mega = million, Kilo = thousand, and Milli = 1/1000). All FM station can be found on a band between 88 and 108 megahertz. AM (Amplitude Modulation) stations broadcast on a band between 535 and 1605 kilohertz. Television frequencies are located between the AM and FM bands, and also above the FM band.

*The following is adapted from: Radio for Innocents by Mark Kinsler.

Meanwhile, back in CR I, you are saying "Hello" into the microphone, remember. Your "Hello" is transformed into a flow of electrons. From there an amplifier, usually found in an audio console, boosts the signal and sends it to a "compressor." A compressor is an amazing little device which makes loud signals quieter and quiet signals louder. From here, the signal travels (over very expensive phone lines) to the transmitter. The transmitter -- ours is known and loved by the name Helen -- combines the audio signal with an RF wave. The reason for this is that the audio signal by itself is unable to travel from the antenna. In combination with the higher frequency RF signal, however, the audio wave is able to fly through the air with the greatest of ease. While your "Hello" is rushing through the air, some of the waves are picked up by other antennae (like the ones connected to your home or car stereo), and the electrons in these waves produce small fluctuation in the voltage of the receiver. These fluctuations are amplified, played over a set of speakers, and your wonderful, poetic voice can be heard all over the Greater New Haven area saying "Hello." (Now get on the ball and say something more interesting).



*One Problem With Radio Waves: Radio waves have a nasty habit of getting deflected by solid objects, like buildings and mountains. This explains why you can be driving down the road, listening to your favorite station, and suddenly you get that annoying static. This is more likely to occur with an FM station, because while AM signals bounce off the ionosphere -- a layer of electrons in the upper atmosphere surrounding the earth, the higher frequency FM waves shoot right through the ionosphere, and are lost in the deep, dark nothingness that is outer space.

In broadcasting FM stereo, we are faced with two other problems: we must broadcast two musical programs simultaneously over one radio station, and we must make sure that people who have a plain ol' mono FM radio can hear the whole program. This is called "compatibility." One of the first ideas for broadcasting stereo music was to carry one channel of the program on an FM station, and the other on an affiliate AM station. You were supposed to set up an AM radio on one side of the room, and an FM radio on the other. Needless to say, this didn't work very well.

Finally, after much experimentation and litigation, the present method of FM stereo broadcasting was adopted. It uses a method called "multiplexing," which is a way of broadcasting more than one program from the same station (this is just now being used on AM stations as well). You know those whistles that only dogs can hear? Well, imagine a radio station sending out signals, along with its music signals, that only your home receiver can hear and understand. These ultrasonic signals can be used to send messages to the receiver, and are called subcarriers.

The following is what happens in creating the stereo effect on FM: The two channels of stereo music are mixed together and sent out. But along with them is sent a subcarrier with a very special kind of modulation on it. This modulation is "decoding information" that the FM stereo receiver uses to tell the left channel music to go to the left speaker, and the right channel music to go to the right speaker. A mono FM radio throws the infomation away.

Remember that you never hear the decoding information that is sent to your radio. The only way you know it's there is the little red light that lights up when you are tuned into a stereo station. When the radio hears the subcarrier, it lights the light.

A few secrets are in order here. They are secrets because if anyone told them to you, they would confuse you. Two subcarriers are actually used to transmit the decoding information. One is modulated by the decoding information, and has a frequency of 38,000 cycles-per-second (or Hertz, if you remember them). The other is called the "pilot subcarrier." It is not modulated and serves only to make sure the 38 kHz subcarrier stays on frequency. Its (the pilot's) frequency is 19,000 Hz, or 19 kHz. Another secret is that you can use yet a third subcarrier, this one at 67 kHz, modulate it with music or some other kind of signal, and make a special receiver that will reproduce only the modulation on this subcarrier. Then you can sell these receivers to people who want backgroud music for their grocery stores or dentist offices. This is known as Muzak, or Elevator Music, and it is as close as a station can come to a steady income. One last secret: The color on Color T.V. also is transmitted on subcarriers.

Now you know it all...pretty much.

$35 DJ FEE CONTROVERSY

N A C B

STATION HANDBOOK

$35 Operator Fee Abolished

Great news for non-commercial college radio and TV stations: A blanket waiver has been granted--exempting those working exclusively at noncommercial stations--from the FCC's $35 fee for an operator's permit, effective immediately.

History

The Restricted Radio Telephone Operator Permit is a small yellow card required for anyone operating transmitting equipment at licensed stations, valid for the permitee's lifetime, which had been free up until 1990. The fee, imposed in 1990 as a result of the U.S. Congress's mandate to all divisions of the federal government to cut costs and raise revenue, was a one-time charge of $35.

Action

The National Association of College Broadcasters (NACB) agreed with college stations that this was excessive. In addition, NACB felt the fee was discouraging people from entering broadcasting and impacted college station volunteers particularly hard. NACB helped lead the effort in informing policy leaders about the fee. Executive Director Glenn Gutmacher and legal counsel Cary Tepper visited FCC staffers in 1990 regarding the issue, and filed a petition for reconsideration on behalf of college broadcasters nationwide. NACB also wrote articles on the topic for various media trade publications, including a lengthy letter published in *Broadcasting* magazine and a strong editorial in *College Broadcaster* magazine. In addition, a NACB station survey evaluating the impact of the fee was completed by hundreds of college stations.

Victory

However, it was a letter in the summer of 1991 from Ohio Northern University's (Ada, OH) Director of Broadcasting, G. Richard Gainey, who also serves as faculty advisor to NACB member station WONB-FM that got the ball rolling. He wrote Congressman Mike Oxley (R-Findlay, OH) to argue that the $35 fee was too expensive for most college students. He also pointed out that many students working in radio and TV do not become professional broadcasters and so do not need the lifetime permit. Oxley agreed and sponsored the bill amending the 1992 FCC budget which passed the House on September 24, 1991. Realizing that it would likely pass the Senate, the FCC took the initiative in early October to institute the exemption itself, short-circuiting the need for a Senate vote.

New Application Procedure

To be exempted for the fee on new permits, send the normal FCC Form 753 to: FCC, 1270 Fairfield Rd., Gettysburg, PA 17325-7245. However, it must be accompanied by a letter, signed and dated by the applicant, stating: "The Restricted Radio Telephone Operator Permit being applied for will be used only at a noncommercial educational station." The permit, returned to the applicant by the FCC, will bear a notation that it is good only at a noncommercial educational station. Eventually it is expected that a modified Form 753 will be used, but for now, your letter with the current Form 753 will serve as certification for noncommercial permit use.

Note that this exemption does not cover station personnel at college commercial stations or those volunteers who expect to work at any commercial station now or in the near future. They should still send their Form 753 with the $35 fee to: FCC, PO Box 358295, Pittsburgh, PA 15251-3295. For your information, submission of Form 753 and the $35 fee does not require the filing of the usual FCC "cover letter" Form 155 that accompanies most FCC fee filings.

Getting Refunds

According to the FCC, station volunteers who have already paid the fee will be unlikely to obtain refunds unless they included a statement with it (as recommended to all college stations in the September 1990 *College Broadcaster* magazine) requesting a waiver of the fee as a noncommercial station broadcaster. If you did send such a statement, the FCC will contact you by mail around the end of 1991 to send back your permit. You will then receive a replacement permit with the noncommercial-use-only designation. To apply for an operator fee refund (whether or not you requested a waiver before), you must write to: FCC, 1270 Fairfield Rd., Gettysburg, PA 17325-7245, ATTN: Laurel Sentz. If possible, send proof of prior payment along with your letter of explanation. Valid refund requests will be processed in 1992. We suggest that you retain a copy of your refund request for future reference.

MAJOR & INDEPENDENT LABELS RECORD SERVICING

N A C B

STATION HANDBOOK

Major Labels–Record Servicing

Listed below are the major record labels. In calling for service, ask for the national alternative or college promotions department. Larger labels will also have separate promotions departments for other types of formats, which can be contacted by calling the main number.

A&M, 1416 N. La Brea Ave., Hollywood, CA 90028 • 213/469-2411, fax: 871-0467

Arista, 6 W. 57th St., New York, NY 10019 • 212/489-7400, fax: 830-2248

Atlantic, 9229 Sunset Blvd., Suite 710, Los Angeles, CA 90069 • 213/205-7450, fax: 205-7475

ATCO, 9225 Sunset Blvd., Suite 1122, Los Angeles, CA 90069 • 213/285-9556, fax: 285-9834

Capitol, 1750 N. Vine, Hollywood, CA 90028 • 213/462-6252, fax: 467-6550

Chameleon Music Group, 3355 W. El Segundo Blvd., Hawthorne, CA 90250 • 213/973-8282, fax: 679-3395

Chrysalis, 645 Madison Ave., 15th fl., New York, NY 10022 • 212/758-3555, fax: 319-0685

Columbia/CBS, 666 Fifth Ave., New York, NY 10103 • 212/445-4321, fax: 445-7731

Elektra Entertainment, 75 Rockefeller Plaza, New York, NY 10019 • 212/484-7200, fax: 765-6155

EMI, 810 Seventh Ave., New York, NY 10019 • 212/603-8600, fax: 603-8681

Enigma, 11264 Playa Court, Culver City, CA 90231 • 213/390-9969, fax: 391-4561

EPA, 51 W. 52nd St., New York, NY 10019 (verify address) • 212/445-4321, fax: 445-7339

Geffen, 9130 Sunset Blvd., Los Angeles, CA 90069 • 213/278-9010, fax: 271-4563

I.R.S., 3939 Lankershim Blvd., Universal City, CA 91604 • 818/508-3130, fax: 373-7173

Island, 14 E. 4th St., New York, NY 10012 • 212/995-7800, fax: 477-5918

MCA, 70 Universal City Plaza, Universal City, CA 91608 • 818/777-4000, fax: 777-6435

Polygram, 825 Eighth Ave., New York, NY 10019 • 212/333-8000, fax: 333-8495

RCA Records, 1133 Ave. of the Americas, New York, NY 10036 • 212/930-4000, fax: 930-4512

Relativity/Combat, 187-07 Henderson Ave., Hollis, NY 11423 • 718/740-5700, fax: 464-9510

Reprise, 3300 Warner Blvd., Burbank, CA 91510 • 818/953-3750, fax: 953-3211

Rhino, 2225 Colorado Ave., Santa Monica, CA 90404 • 213/828-1980, fax: 453-5529

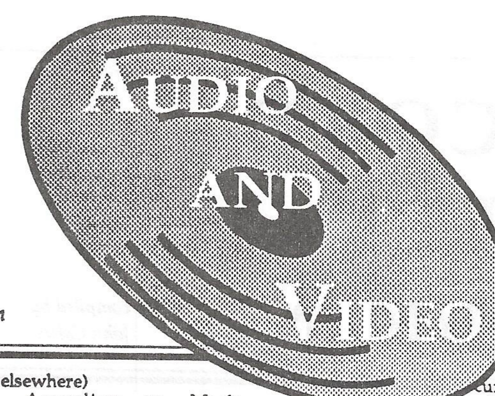
SBK Records, 1290 Ave. of the Americas, 42nd fl., New York, NY 10104 • 212/492-1200, fax: 245-4115

TVT Records, 23 E.4th St., New York, NY, 10003 •212/979-6410, fax: 979-6489

Virgin, 30 W. 21st St., 11th fl., New York, NY 10010 • 212/463-0980, fax: 463-9248

Warner Bros., 3300 Warner Blvd., Burbank, CA 91505•818/846-9090, fax: 953-3726
East Coast: 75 Rockefeller Plaza, New York, NY 10019•212/484-6800, fax: 484-6850

RECORD LABEL SERVICING



compiled by
Jay Hirschson

As a new regular feature to *College Broadcaster* magazine, we will list various record labels (check below: some provide videos) on a rotating basis, from the biggest majors to the smallest indies, telling you what they expect from stations in order to be serviced with their new releases.

For labels that interest you, call or write the contact person listed at the address/phone given. For priority in servicing, mention that you read about them in *College Broadcaster* magazine. Or to save you from doing all the calls and letters, simply circle the desired labels' numbers on the Reader Service Reply Card in the back of this magazine and drop it in the mail—postage is already paid, and we'll forward your info to them.

(NOTE: Reply Card service for NACB member stations only. If there is no capital "S" after the name on the magazine cover's mailing label, then you must also send in the membership information card—also located in the back of the magazine.)

Helpful Tips

Important to virtually every label is that stations: 1) return phone calls; and 2) send them a playlist regularly (whether or not you've played that label's releases during the period). Also, if the labels from which you desire service recommend that you be a trade reporter (which will undoubtedly help your servicing status overall anyway), there are several college music trade magazines with clout (the names of some are mentioned in the listings below). Call NACB at 401/863-2225 for further information about such publications.

The following list of record labels and their requirements is excerpted from the full list in NACB's databases, available free to member stations as part of the NACB Station Handbook. Under the "Format" listing, "Audio" usually refers to vinyl discs.

A & M Records, 1416 N. La Brea Avenue, Hollywood, CA 90028
Contact: Jeffrey Suhy, 213/469-2411, Fax: 213/871-0467. *Format:* Audio & Video

A & M requires that stations which receive servicing report to one or several of the major trades (CMJ, etc.) with some regularity. They service almost exclusively alternative format stations. Videos are available for their bands. Stations wishing to be serviced should write to Mr. Suhy with any and all relevant information and then follow-up with a phone call. (Circle Reader's Reply Card #04)

Absolute A Go-Go, P.O. Box 187, Oakland, NJ 07463
Contact: Brad Morrison, 201/405-0417.
Format: Audio only

In order to be serviced, stations must report to Rockpool and CMJ and reporting to the Gavin Report is considered "beneficial." They require that stations broadcast with a minimum power of 100 watts. They currently offer no video service. (Circle Reader's Reply Card #05)

Aquablue Records, 165 Third St., Suite 6, Hoboken, NJ 07030
Contact: Alirio Guerrero, 201/653-3462.
Format: Audio & Video

Service any TV or radio station regardless of size. Need not be a trade reporter. Guitar-oriented bands. Current acts: The Vines (Beatlesque pop), Three Hits (*a la* 10,000 Maniacs). (Circle Reply Card #06)

Caroline Records, 5 Crosby Street, New York, NY 10013
Contact: Lisa Paulon, 212/989-2929.
Format: Audio & Video

Caroline Records requires that stations report with consistency to CMJ or Rockpool. They have no wattage minimum, but audience size does matter. Stations should send a letter & playlist to be considered for servicing. Caroline does offer video promos of its artists. (Circle #07)

Celluloid Records, 330 Hudson Street, New York, NY 10013
Contact: Mark Lemont, 212/741-8310.
Format: Audio only.

"We don't want to discriminate." So says Mr. Lemont about Celluloid's loose requirements. All requests are treated equally on a case-by-case basis even though he notes that stations are encouraged to report to CMJ, etc. Celluloid features beat-oriented music such as ska, reggae and Brazilian genres. (Circle #08)

Columbia Records/Video, 51 W. 52nd Street, 12th Floor, New York, NY 10009
Contact: Mark Ghuneim, 212/445-7382.
Format: Video (audio handled elsewhere)

According to Mark Ghuneim, Columbia Records is "most anxious to participate and to be a part of the college video viewing marketplace." Stations wishing to take advantage of Columbia's enthusiasm should write to him to tell him: that the video show to be serviced is a regularly produced show; what musical genre/s is/are featured on the show; demographic and size information about the station's market; and whether the show has any radio or retail promotional tie-ins. Columbia offers serviceable stations a wide array of artists' video promos. (Circle #09)

Frontier Records, Box 22, Sun Valley, CA 91353
Contact: Jay Harding, 818/506-6886, Fax: 818/506-0723. *Format:* Audio & Video

Frontier services many college stations; their college mailing list includes over 450 stations. They prefer that the station reports to CMJ, etc., so that they can keep accurate track of their records. They look at population density and wattage because they try and gauge the "impact" that a record has in a given market. For station interested in video promotions, Frontier assembles eight-video show reels. (Circle #10)

Modern World Music, Christadora House, 143 Avenue B, Suite 5A, New York, NY 10009
Contact: Maria Jimenez, 212/529-5881, Fax: 212/529-5882. *Format:* Records, CDs, Audiotape, Video (soon to be through NACB's U•NET)

Modern World Music represents various European labels including Musidisc (France), Radium 226.05 (Sweden), Columbus (Netherlands), and Stiching Popmuziek Nederland (Netherlands). Servicing to radio stations will also include releases from numerous other labels as well. MWM must be on station's mailing list of airplay lists and charts. Helpful if the station reports to CMJ, Rockpool, Gavin, et al., but it is not necessary. No minimum wattage requirement, but good for them to know station's audience size. MWM often has 200 records to send to college radio, so with more than 1,000 stations on their mailing list, they only supply stations which keep in touch via playlists or letters. Feel free to call/write to request any special release which they may have. (Circle #11)

Mercury Records, 825 Eighth Avenue, 24th Floor, New York, NY 10019.
Contact: Tim Hyde, 212/333-8437, Fax: 212/333-8484. *Format:* Audio & Video.

Stations wishing to be considered for servicing should write to Mr. Hyde and let him know what local press the station has access to and what local retail stores are in the market that may carry one of Mercury's bands. Letters should be followed-up with a phone call. There are no hard and fast requirements here, but it is helpful to report with some regularity to the trades and, moreover, to demonstrate enthusiasm for progressive acts such as Michelle Shocked and Lilac Time. Mercury Records encompasses other labels such as Fontana, Roo Art, and Fiction. Mr. Hyde is interested in not only assisting video show producers but also in creating a video-servicing list. (Circle #12)

Reprise Records, 330 Warner Blvd., Burbank, CA 91510
Contact: Jimmy Dickson (radio), Wendy Griffiths or Steve Stevenson (video), 818/846-9090. *Format:* Audio & Video

Need not be trade reporter, but station "can't be so far to the left that they won't play our kind of music"—which includes some bands of crossover commercial potential (e.g., B-52's, Depeche Mode, Mighty Lemon Drops, Ocean Blue). Station is evaluated on a case-by-case basis. Size not as important as if station reaches and impacts its market. Does station survey retail outlets to determine if its airplay is impacting sales? For video, station fills out questionnaire regarding how many homes they reach (minimum: 10,000). Music video show must have regular time slot; provide demo tape of show. Send playlists regularly, return phone calls. Be open to setting up promotions. Artist and album name must be superimposed on all videos. (Circle #13)

Subterranean Records, P.O. Box 2530, San Francisco, CA 94702
Contact: Steve Tupper, 415/821-5880.
Format: Audio only

While Subterranean has no hard and fast requirements for servicing college stations, there are several guidelines for receiving service. Stations should have signals which reach a real audience, regardless of its strength. Stations need not report to trades. Response is the key. If the stations play their records and their sales reflect it, they will help to build a strong station-record company relationship. Subterranean handles alternative, "out on the edge" bands. (Circle #14)

Vista Sounds/Echo Records, 215 Englewood Avenue, Englewood, NJ 07631
Contact: Eddie Paunetto, 201/568-0040.
Format: Audio only

Stations that tend to play dance-oriented music. Station need not be exclusively dance—a specialty dance/mix show is fine. We need to know the host/producer and be sure the station PD is cooperating. Beneficial if station reports to a regional or national dance trade paper. (Circle #15)

Wax Trax! Records, 1659 N. Damen Avenue, Chicago, IL 60647
Contact: Andy Wombell, 312/528-8753.
Format: Audio & Video.

Wax Trax! considers new stations wishing to receive service on a case-by-case basis. Applicants should write and let them know as much as possible about their station/market size, locale, time per week allocated to various genre, and whether or not they report to the major trades. Wax Trax!'s bands are usually featured on alternative music stations and specialty shows which feature industrial/club dance music. Wax Trax! would like to be confident that its records are being played. (Circle #16)

RECORD LABEL SERVICING

AUDIO
AND
VIDEO

compiled by John Caliri

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For labels that interest you, call or write the contact person listed at the address/phone given. For priority in servicing, mention that you read about them in *College Broadcaster* magazine.

If the labels from which you desire service recommend that you be a trade reporter (which will undoubtedly help your servicing status overall anyway), there are several college music trade magazines with clout (the names of some are mentioned in the listings below). Call NACB at 401/863-2225 for further information about such publications.

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Arista Records, Promotions Dept., 6 W. 57th St., New York, NY 10019.

Contact: Patrick Flynn, 212/489-7400.

Format: Audio & Video

Stations wanting service must at least report to CMJ. More than one is preferred. Stations reproting only to CMJ are handled by the BMG Corporation. "I do not have the time to keep track of all our college stations so we let BMG take care of them. [Such] a station should contact me, then I'll refer them to the proper BMG representative," sez Patrick.

Arista also needs to see a current playlist and know in which stores the station does retail business. As for videos, only the "more prestigious" stations are serviced. Genres of music on the Arista label include alternative, R&B, rap, metal, pop and jazz—no classical. Some bands include The Church, Box Cars, Expose, Whitney Houston and K9 Posse.

Bar None Records, P.O. Box 1704, Hoboken, NJ 07030.

Contact: Steve Joerg, 201/795-9424.

Format: Audio and limited Video

Bar None's requirements vary, so it's handled on a case-by-case basis. If a station reports to a trade, that's definitely a good start. "Just so we can know if they're a serious station," says Steve. Stations should call Steve so he can get basic station information. There are no hard minimum wattage or audience size requirements, but Bar None needs to know what they are before servicing. Bands on the label include the Ordinaires, Glass Eye and the Miracle Room. Some videos are available for a limited number of the bands.

CBS Records, 51 W. 52nd St., 7th fl., New York, NY 10019.

Contact: College Dept., 212/975-5959

Epic and Columbia (CBS' video requirements were covered in the January issue of this column.) are the two big CBS labels. They need a letter on station letterhead with a statement of wattage, hours on the air, format, and who you report to—which is the most important thing (and *The Gavin Report* the most important trade). Or you can do this over the phone. If station reports to no trades, they carry less weight. "I've never heard of a radio station being turned down," CBS' rep told us, but stations are evaluated on a case-by-case basis. "We put stations in touch with [CBS'] college reps," she said, who track stations and serve as liaison to music directors.

Giant Records, 81 N. Forest Ave., Rockville Centre, NY 11571

Contact: Jeff Pachman or Debbie Smith, 516/764-7939

Format: Audio, limited video

"Our servicing is to alternative radio exclusively," sez Jeff. Stations wanting service must be initiated by a phone call, followed by a letter on station letterhead explaining the station's geographic market and program formats, sez Debbie. Giant services cable and AM stations but only for specific records, she said. Stations of this kind should call and ask for the records they need. "If they'll take the time to call, we'll send it even if there's no guarantee they'll play it," Jeff said.

It isn't necessary to report to any trades or to send a playlist, but it is helpful. Giant carries only rock & roll bands on the label, including Big Wheel, Uncle Tupelo (who won best unsigned band from CMJ), Slicky Boys, and the Tater Totz. There'll be two releases in March, up to seven in April. "We put out a burst every few months," sez Jeff. Videos are available for some of the bands with requirements being the same.

Also new is a tribute album to an obscure Japanese all-female pop band, *Shonen Knife*. Sonic Youth heard them in Japan and wanted them as an opener. Das Damen, Red Cross (West Coast), the Freaks, The Three O-Clock, Government Issue, Big Dipper, The Christmas, Pat Rhythm Smear, Chemical People, etc., are among those p(l)aying tribute.

Island Records, 14 E. 4th St., 3rd fl., New York, NY 10012.

Contact: Stephanie Seymour (radio), 212/995-7874; Tina Dunn (video), 212/995-7824.

Format: Audio and Video

Stephanie prefers stations that report to *CMJ* and/or *Rockpool*. However, "if they're taking chances with records, I'll send them a package" anyway, she said. "We're pretty loose around here compared to [other big labels]." Stations should send a letter with station info to show they're serious. "I like to see playlists on a regular basis, too," she added.

Island offers virtually every music genre except classical and country. Alternative bands such as Drivin' n' Cryin', Buck Pets, Pogues and Heretics; rap acts including Boo-Yaa T.R.I.B.E., Young MC and Def Jef; reggae from Identity, Donovan and the whole Marley catalog; jazz artists Courtney Pine and Frank Morgan; and metal monsters Vain and Stevie Salas Colorcode are among Island's offerings.

Call the video department to receive a request form for video service: type of station (LPTV, cable, broadcast, types of shows). Show must already be on air to get service. It takes about a month to get an approval. 3/4" and 1" formats only. "If you don't return calls and I don't get tracking," Tina warns, "we cancel service." Island is basically an urban-oriented label when it comes to videos: rap, urban top 40, and a few metal and AOR acts. If a show is strictly top-10 or -40, "we will service them, but on a limited basis."

Longhorn Radio Network

Longhorn Radio Network offers programs that can have a unique fit in your program schedule: politics, science, society, world affairs, the arts, entertainment, and more.

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Telephone (512) 471-8704.
FAX (512) 471-8500.

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Alcazar Records, Box 429, Waterbury, VT 05676

Contact: Madelyn Farr, 802/244-7845

Format: Audio only

Alcazar will supply any station that sends in playlists regularly, and includes folk, blues and roots rock in its format. Typical acts on the label include Fred Koller, Dave Van Ronk (Bob Dylan acknowledged him as an early influence), and George Gritzbach's Unknown Blues Band. A new compilation album, *American Children*, features well-known acts in folk and rock.

American Gramaphone Records, 9130 Mormon Bridge Rd., Omaha, NE 68152

Contact: Gary, 402/457-4341

Format: Audio and some Video

A legitimate radio station wanting servicing must fax or mail a letter on station letterhead describing the format and hours. Reporting to a trade magazine is helpful but not required. The same goes for playlists. There is no minumum wattage requirement or audience size. The label offers a diverse range of music including Classical, Eclectic, Country, and Pop. Some acts included Mannheim Steamroller, Checkfield, C.W. McCall, and John Rutter. Videos are done on a case-by-case basis.

Bainbridge Records, 2507 Roscomare Road, Los Angeles, CA 90077

Contact: Anita Bourgeois, 213/476-0631

Format: Audio only

Stations wanting servicing should initiate contact by sending the request on station letterhead. Bainbridge also wants to know about the station: format, hours, and a playlist would be helpful. Stations wanting service need not report to any trade magazine and there is no minimum wattage requirements or audience size. The label carries Jazz, New Age, Classical, and sound effects. Requests for old releases will be handled on a case-by-case basis. Some of the artists include: The Mark Lewis Quartet, Michael Lee Thomas, and Arthur Fiedler.

Beggars Banquet, 310 Madison Av., Suite 1506, New York, NY 10017

Contact: Mike Stuto (audio), Chris Rollins (video), 212/889-9110

Format: Audio and Video

Beggars Banquet is distributed through RCA but contacting Mike Stuto will get the station serviced. Beggars Banquet wants to know that the station exists and people are listening. Stations must report continually to CMJ or Rockpool. A playlist is also required along with a letter on station letterhead. Videos will be serviced in selected larger outlets. Reporting to CVC or some other music video trade magazine might be a good idea. An air check of the show is required and Beggars Banquet will return the tape. The label will also provide 3/4" tape for copying videos but they MUST be returned. They carry mostly alternative music such as Peter Murphy, Loop, and the Passion Fodder.

Clean Cut Records, P.O. Box 162664-Roland Park Station, Baltimore, MD

Contact: Brad Paul (Rounder Records), 617/345-0700

Format: Audio only

Clean Cut Records does not require stations to report to a trade magazine but they must broadcast. The label does not service cable stations. There are no minimum wattage requirements or minimum audience sizes. Clean Cut needs a playlist from the stations needing servicing. The label carrries Jazz, New Age, and some New Orleans piano music. Some of these artists include Dr. John, Phil Wood, and Tom Alonzo.

Cypress Records, 1525 Crossroads of the World, Los Angeles, CA 90028

Contact: David Hallowren, 213/456-2711

Format: Audio and Video

Cypress Records services only radio stations that report to a trade magazine. "CMJ is the most important one. If one word could be used to describe our requirements it would be 'listed.' A station that doesn't report is really in limbo," says Hallowren. Cypress also takes into account the area in which the station is located. There is no minimum wattage requirement or audience size. Playlists are optional but not a requirement. The label carries new progressive artists and bands that have usually only one or two works out. Richard X Heyman has achieved great success on college radio. Other acts include Vinny Jones and The Breakdowns.

Elektra Records, 75 Rockefeller Plaza, 21st Floor, New York, NY 10019

Contact: Dave Johnson (audio), Peter Shaev (video), 212/484-7211

Format: Audio and Video

Stations wanting service must make contact in New York by writing a letter on station letterhead. Although there are no minimum wattage or audience size requirements, Elektra does require that the station report to CMJ or some other trade magazine. A playlist would also be helpful. Elektra carries a wide variety of music except for country. Some of the bands include The Pixies, The Cure, They Might Be Giants, and The Big F.

Stations wanting video servicing must send Peter Shaev a letter on station letterhead describing the format and the type of music presented. The station must also chyron the video using the band's name and the label. Stations need not report to CVC but it would be helpful. If a band is coming to the town of the college and the station wants some video information they should write Peter.

Geffen Records, 9130 Sunset Blvd., Los Angeles, CA 90028

Contact: Michelle Shore (audio), Laura Sperenza (video), 213/278-9010

Format: Audio and Video

Stations wishing to be considered for service should call with campus affiliation, program format and wattage information. "There is no minimum wattage or audience size required but we need to know who they are," says Michelle. Geffen also requires playlists and what stores they do retail with is very important.

Alternative bands on the label include XTC, Peter Gabriel, Stan Ridgeway, and Gene Loves Jezebel. Metal acts carried are Guns 'N' Roses, Aerosmith, Y&T, Whitesnake and Salty Dog. Def America is another Geffen metal label carrying Slayer, Trouble and Black Crows.

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Alias Records

374 Brannan St., San Francisco, CA
94107 • Suzy Racho, 415-546-1863 •
Audio and Video

▶

There are no specific station requirements but they are more eager to work with those radio and TV stations that take the time to "request specific bands that they have heard about and want to play." Sending a letter with information about the station and specific requests is the best way to assure service. Although Alias mostly issues radio product by groups such as The Sneeches, X-TAL and Harm Farm, it has serviced two videos. The latest is a one-song video by The Sneeches called "Heloise."

Big Beat

37 W. 20th St., #310, New York, NY
10011 • Monica or Benjamin, 212/691-
8805 • *Audio and Video*

▶

Stations that contact Big Beat will receive a college music survey in the mail which must be filled out to get service. It asks for wattage, station type, number and type of specialty shows, whether station report to trades, dance stores in your area, average number of listeners, etc. But don't worry if you're a small station. "We feel anyone who returns the survey is interested in our product and will play our product," says Monica. The survey data is just for their information, not to exclude anyone. Big Beat supplies R&B, Rap and Dance product, including such acts as Jomanda (R&B), Precious (rap), Craze (club), Jay Williams (club), Mini Fazes (rap). Videos will be serviced if requested.

BNM / Best New Music

P.O. Box 1113, Clifton, NJ 07014 •
Jennifer Negri, 201-667-2422 • *Audio
and Video*

▶

BNM is a marketing company that works with record labels. Its main objective is to get exposure for the records they represent. Therefore, audience size and wattage is not important. "It doesn't matter if there are only three people listening, because if three of the listeners like what they hear that may be three more records sold," says Jennifer. [Don't we wish all record reps were like that?] Reporting to trades or sending playlists is encouraged but not required. "Receiving playlists is always helpful. We want to service stations that are conscientious about listening. We should be able to speak with stations every two weeks or so." Although BNM mostly services alternative music they are happy to supply anything that a station requests. "We service everything from Nona Hendryx to Strawberry Zots." Music videos are also available occasionally. "If they're there, they're yours!"

Channel Productions

1245 Lynwood Mall, P.O. Box 454,
Twin Falls, ID 83303-0454 • Sam
Yost, 208/734-8668 • *Audio only*

▶

Piano Reflections by Kelly Yost, a compilation of light classical music popular on NPR stations, is now available to college stations which devote 30% of their air time to classical or eclectic music. Stations meeting this requirement may obtain a CD by calling 1-800-234-3694 or writing to the above address.

Diaspora Connections Records

42 Cornelia Street, Brooklyn, NY
11221 • Tammy or Tyrone Jefferson,
718/453-5528 • *Audio only*

▶

Diaspora Connections is an independent artist-owned company dedicated to presenting the music of the African Diaspora from a JAZZ perspective. The label's band is *Tyrone Jefferson and Peculiar Institution*, its leader a trombonist whose band has performed at the 1988 JVC Jazz Festival and who is a former musical director for singer James Brown. Their debut album is *Free Your Mind*.

Enigma Records

1750 East Holly Ave., El Segundo, CA
90245 • Sherri Trahan or Brian
MacDonald, 213-640-6869 • In New
York: Mark Diller, Rock Promotion,
136 W. 18th St., New York, NY
10011, 212-741-1255) • *Audio and
Video*

▶

"Enigma is a rock oriented record company," they told us. Enigma generally services college groups such as Wire, Devo and the Dead Milkmen. However they will service specialty shows such as metal and reggae. Radio stations must report to a trade magazine such as *CMJ* which shows that they are "committed to doing something."

There are no specific requirements concerning minimum wattage but "naturally the more power the station has, the more attention it will receive." The ultimate decision is made by each regional representative. Music videos are considered on a case by case basis. They are not generally dealt with unless "it is a video outlet that we feel will do something for us."

Heart Music

8550 Katy Freeway, Suite 128,
Houston, TX 77024 • Tab Bartling,
713/465-1093 • *Audio only*

▶

A label "in its infancy." First release is Erich Avinger's *Heart Magic*—Jazz, bordering on New Age. Two releases this year, working on more. Tab prefers that stations report to trades, reaching as many people as possible. But he's not too particular right now. "I'll send it [releases] pretty much to anybody who's interested."

Starway Records

66 Music Sq. West, Nashville, TN
37203 • Dave Mack, 615/321-4892 •
Audio

▶

While Starway is essentially country music, they're more than willing to send out their product to anyone who wants to play it. Dave said to simply drop him a letter on the station letterhead requesting information and a sample. "We're more than happy to provide the service if it's requested," he said.

Virgin Records

30 W. 21st St., New York, NY 10010 •
Lori Teitler (audio) • Mary Barnett
(video), 212/463-0980 • *Audio & video*

▶

Stations must report to *CMJ* at least. Virgin will send specific product requests to any station. Minimum audience size and wattage don't matter. As for station playlists, Lori says, "we get so many; I read them all. It's nice to get them but I don't check to see who's sent it in or not." Lori's division is alternative rock and rap; she does not service pop product—i.e., no Paula Abdul. "If stations want dance music, I'll consider it on a case by case basis," says Lori. Typical bands on the label include The Origin and That Petrol Emotion in rock, and Kid Frost and Soul to Soul under rap.

Mary Barnett handles video. Call her and she'll send an information sheet. From this, Virgin will decide whether or not to service your station.

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ATCO

75 Rockefeller Plaza, New York,
NY 10019 • Trish Lyons, 212-484-6406 • *Audio and Video*

►

Must report to a trade magazine. "Pretty much service anyone," says Trish. Radio station audience size and wattage don't matter unless they're unusually small. Playlists are preferred but they don't keep tabs on who is sending them. They service Top 40, A/C, alternative...but not country, blues or jazz. They service music videos in all categories but audience size is a factor for TV. However, stations wishing to receive videos must send ATCO a written request explaining their outlet. Each request is considered on a case-by-case basis according to audience size.

CMP Records

155 W. 72nd St., Suite 704, New
York, NY 10023 • Joe Pignato,
Promotions Director, 212/769-9362 • *Audio only*

►

CMP must receive station playlists on a regular basis. Station wattage, population reached, and the names of any trade magazines to which the station reports must be furnished before servicing can be arranged. CMP produces high quality digital Jazz and world music, including artists Christof Lauer, Marty Fogel, Ed Mann, Trilok Gurtu, Glen Velez, and the Repercussion Unit.

Downstairs Music Group

8 Walnut Street, New Windsor,
NY 12550 • Mark Davenport, 914-561-DOWN • *Audio and Video*

►

Downstairs Records is an independent dance label, but according to Mark Davenport, they play "everything from pop to R&B to gospel to folk." Because they're working on recording new music, don't expect to receive anything for a few months. In order to get their product, Mark says to just send along a request and a playlist to his attention. Be forewarned: they don't service in every region. Some video is also available on request.

Happy Hour Music

5206 Benito Street, Montclair, CA
91763 • Judith Wahnon, 714/621-9903; fax: 714/621-2412 • *Audio only*

►

A small label with 14 titles on its catalog, Happy Hour says "we service all radio stations that request our music. We would like the requests to be more specific as to what kind of music the station is looking for." In addition, "we would like the stations to send us at least a note letting us know: if they received the album, if somebody has listened to it, and if it is going to be played. We do not have staff to promote radio so we rely on the stations. We like to receive playlists. We do not like when stations request our music and then do not play it or lose it."

Happy Hour is a jazz label, focusing on big bands (e.g., "The Alumni Tribute to Stan Kenton") and Brazilian music (e.g.Hermeto Pascoal). They service CDs and cassettes; LPs are limited. Request the mail order catalog.

IRS Records

1755 Broadway, 8th floor, New
York,NY 10019 • Lori Blumenthal
(Audio), Todd Hines (Video), 212-334-2170 • *Audio and Video*

►

IRS requires stations to keep in close contact in order to receive service. Stations are generally given a six month trial period. If the station has not sent a playlist or called on a regular basis they may not be placed on the permanent mailing list. Although IRS services mostly alternative music, reggae and metal mailing lists are developed for those requesting such service. Typical bands include Concrete Blonde, Patao Banton and Cater Waul. Although tracking is not crucial, "it is a great help."

IRS also services all types of music videos. When a station requests video servicing, they must fill out an application form. It is helpful if the stations send their playlists but audience size is not a factor. "We are willing to cater to college [TV] stations because we owe a lot to college radio," says Todd. "Even if the students in the dorms are the only ones reached, that is enough." They service everything, depending on station format. Concrete Blonde is one of the most popular recent videos. Call Todd if you have questions.

Pantrax Records

112 South Main St., Dixon, TN
37055 • Bill Jack, 615/446-5491 •
Audio and Video

►

Servicing from Pantrax is available by written request or phone call. Trade reporting is not required. Playlists are welcomed but not mandatory. "There should be at least one hour a week set aside for a Christian show if the music isn't put into the overall rotation in order to receive servicing." Although Pantrax does not have specific requirements concerning station wattage, they "would probably hesitate to service a 3 or 4 watt station." Decisions made on an individual basis. Artists include Ruscha, Scott Anderson, DOX, Higher Power, and Lex Rex. Pantrax does service music videos but on a limited basis.

RCA

1133 Ave. of The Americas, New
York, NY 10036, 10th floor • Jim
McNeil, 212-930-4552 • *Audio and Video*

►

The requirements for getting serviced are "pretty liberal." Jim says RCA will send records to "anyone who will play them." Audience size and wattage are not factors. "Even if the station just broadcasts to the dorms it still provides an audience." Although RCA generally services alternative music to college stations, special requests for other music such as jazz or metal are never denied. Typical bands include Love and Rockets, Peter Murphy and Loop. Music videos are "occasionally serviced on big promotions." These are sent mostly to the bigger stations on a limited basis.

Restless Records

11264 Playa Ct., P.O. Box 3628,
Culver City, CA 90231 • Promotions Dept., 213/390-9969 • *Audio and Video*

►

Though not mandatory that a radio station reports to a trade magazine in order to receive service from Restless, it is helpful. "Those who report generally receive priority releases. The best way to request service is to call and send a copy of the station's playlist," a label rep said. They service alternative music only. Typical groups include: The Flaming Lips, 7 Seconds, Elvis Hitler, DOA and The Untouchables. Restless also has a separate label called Medusa which services metal and thrash music. Metal specialty shows wanting servicing should contact Jill Cohn, Metal Promotions Manager. Rather than specific minimum audience or wattage requirements, each station's request for servicing is considered on a case by case basis. Video servicing is available on a limited basis. ◄

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Artistic

P.O. Box 31637, Aurora, CO
80041 • Ron Deutschendorf, 303/
344-2551 • *Audio and Video*

►

Although Artistic mostly services audio there are videos available upon request. Artistic is eager to serve college stations. According to Ron, there are no specific regulations regarding who may get serviced. The artist currently being featured is Robert Lusson & Live Nude Girls. An album and video single are available.

Barn Burner

West Wind Centre, 5600 Spring
Mountain Rd. #105, Las Vegas,
NV 89102 • Billy Briscoll,
702-364-5818 • *Audio and Video*

►

Barn Burner currently services many college radio stations. If a station is interested in being serviced with audio or video they can call Billy and he will be more than glad to provide artists such as Jett Williams or Donnie Marsico. There are no specific requirements for the stations to adhere to.

Caprice International

Postal Suite 808, Lititz, PA 17541 •
Butch Palson or Joey Welz, 717/
627-4800 • *Audio only*

►

Caprice has been servicing stations since 1962, and wattage and trade reporting don't matter. Joey says they've got "all kinds of music"—country, metal, rap, adult contemporary, and Top 40, just to name a few. To get a hold of some of their varied products, just send a letter to Joey or Butch. Artist profiles are also available.

Clear Note Records

65 High Ridge Rd., Suite 188,
Stamford, CT 06905 • Robert
Gabriel, 203/325-0837 • *Audio and*
Video

►

This label specializes in urban contemporary and classical music. Currently, they've got a classical video done in a contemporary form that they'd just love to have some college TV stations air. All they need is a letter on the station letterhead in order to send you their product.

D.J. International

727 W. Randolph, Chicago, IL
60606 • Denise Tittle 312/559-
1845 • *Audio and Video*

►

Denise says D.J. International is a dance label, featuring groups such as Fast Study, Cool Rock Steady, and K.A. Posse. They've been servicing video for just over six months, which feature the three groups mentioned, in addition to Joe Smooth. To get music or videos, send Denise a letter on the station letterhead along with a playlist, and she'll take it from there.

GRP

555 W. 57th St., New York, NY
10019 • Erica Linderholm, 212/
245-7033 • *Audio only*

►

Erica says GRP is a jazz label with 39 artists, featuring the Rippingtons, Dave Grusin, and David Benoit, just to name a few. They're pretty contemporary, with their own screening process for sending out their product. Send a letter to Erica, and she'll send you an application.

Grudge

37 N. Broadway Nyack, NY
10960 • Jeff Miller, 914/358-7711 •
Audio and Video

►

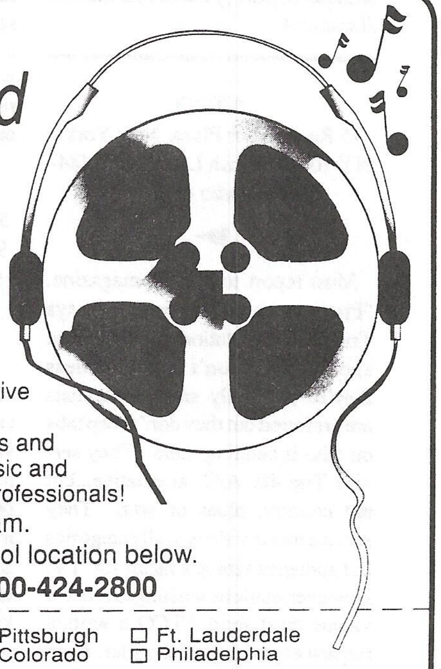
Grudge has everything from dance to heavy metal, with artists like Thrash, Larry Mitchell (hard rock), and Suzette (dance). As for servicing college stations, "We're pretty liberal here," says Jeff. "Just a letter on the station letterhead, proving that you really exist, is fine." Grudge also services video, and the same procedure applies.

Presto Records

P.O. Box 1081, Lowell, MA 01853
• Chris Porter, 617/893-2144 •
Audio only

►

Broadcast college stations are preferred, but if carrier currents call and request product, "I will service them as long as they send me playlists and proof of their format," says Chris, which must be at least 10 hours per week of alternative rock. Reporting to *CMJ* or *Rockpool* trades is preferred, but "I try to treat each station individually," so non-reporters are considered. Music on LPs and CDs only. Bands include: Miranda Warning, The Classic Ruins, The Terrible Parade, Miles Dethmuffen, and The Visigoths. ◄



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Free Music and Videos Are a Call Away

Music servicing list compiled by Glenn Gutmacher

This regular feature to College Broadcaster *lists record labels (usually also music video suppliers) on a rotating basis from the biggest majors to the smallest indies, telling you what they expect from stations in order to be serviced.*

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If the labels recommend that you be a trade reporter (which should help you get better record service in general), there are several college music trade magazines with clout (some are mentioned in the following listings). Call NACB at 401/863-2225 for further information.

The following information is excerpted from NACB's databases and will be available free to member stations as part of a future installment of the NACB Station Handbook.

First Warning

594 B'way, Suite 1104, New York,
NY 10012 • Doug Schoemer, 212/
925-7220 • *Audio and Video*

►

"We don't have any requirements," said Doug in response to minimum station power, audience size, hours programming a particular music format, or trade reporting. The last one may help, however, because Doug says he won't service a station "only if I haven't heard of them." Yet there is a way your station can make its way onto Doug's list. "If they take the time to write to me and tell me what they're about, they'll get everything that we have."

"We send a lot of records," he said—servicing 750 outlets, including "a lot of carrier currents and cable." As for playlists, "I really appreciate that, but I don't have to have them." First Warning represents a broad musical spectrum, including blues, folk, reggae, and alternative rock. Sample acts include: Jolly Boys (reggae), Terry Garland (blues), and Hex, Clockhammer, and Divine Weeks (new rock). Videos for Clockhammer, Jolly Boys and Hex are also available to college TV.

K-tel International

15535 Medina Road, Plymouth,
MN 55447 • Laura Starita, 612/
559-6883 • *Audio and Video*

►

You may remember K-tel as the label that sold those "best of..."-type compilation LPs in the '70s. Well, they still do that. "We don't service our compilations to radio generally, unless they're willing to pay a small charge for royalties, etc.," said Laura. However, K-tel has also just started servicing college stations with their *new* product. Since college is a new market for them, they're still loose on requirements: No minimum wattage, audience size or trade reporting. However, "if they don't report to trades," says Laura, "I like a playlist to show they're actively involved."

K-tel offers jazz, new age, rap and urban. Stations need not air a minimum number of hours of a particular music genre to get serviced. Some artists on their roster include: jazz—Tom Coster (formerly with Santana), new age—Bill Wolfer, rap—MC Smooth, urban—Lenny Williams (former lead singer of Tower of Power). Videos are available for their rap and urban acts. "As long as I know they're a legitimate station/show, I have no problem servicing them at all," said Laura.

Megajam Records

1639 Madison Ave., Memphis, TN
38104 • Karen Higgenbottom, 901/
272-9380 • *Audio and Video*

►

Yet another flexible label: Megajam has no minimum wattage, audience size or trade reporting requirements. Playlists are preferred, however. They service "nothing but R&B," said Karen. Phalon is their newest soul/rap act (out this month), Larry Springfield, another soul artist, is coming out later this year. Two other back catalog soul acts are Chris MacDaniel and Omara. Videos are available for Phalon and Chris MacDaniel. There is no strict rule on the amount of R&B the station must program in order to get serviced.

Nettwerk

1717 W. 4th Ave., Vancouver, BC
V6J 1M2 • Sue Patel or George
Maniatis, 604/687-8649 • *Audio
and Video*

►

Sue admits that their "mailing list is quite small," but because it's still early in the year, there is room for new station additions if you contact her soon. By mid-year, however, there is "no way" any stations can be added. To get serviced, reporting to trades helps (she mentioned *CMJ*, *Rockpool*, *Gavin*, and *The Hard Report* as preferences). However, it is determined on a case-by-case basis, "depending on the station's playlist [which Sue likes to see regularly] and on the music director." "I won't just send records to people who just want to stock a library," she added.

Nettwerk is an "eclectic" label, with music ranging from "industrial to folk-pop." Some current acts include: Skinny Puppy, Grapes of Wrath, Consolidated, Lava Hay, Sarah McLaughlin, and MC 900 Ft. Jesus. They also have product for stations that put dance music into regular rotation. While all acts have videos, "a lot of our artists are licensed to major [labels] in the states," Sue explained. Therefore, promotional videos would have to be approved by them. However, some acts, such as Severed Heads, are not licensed so Nettwerk handles their videos directly. While Sue mostly handles college stations, while George coordinates the mailing list for specialty mix or dance shows (he also services clubs with 12" singles) and videos for acts licensed to other labels in the U.S. (Note: Starting April, 1991, contact Sue at their new U.S. office: 594 Broadway, Suite 901, New York, NY 10012)

Playback

P.O. Box 630755, Miami, FL
33163 • Jack Gale, 305/935-4880 •
Audio and Video

►

"We do just country," says Jack, which not many college stations play, he believes. But if country releases don't "just go in the trash basket" at your station, you should call him. Playback services George Jones, Johnny Cash, and they "do a lot of the Nashville Opry acts." Playback releases four records a month and at least one CD a month. Arista Records' Nashville office handles their acts' promotional videos. (Contact Craig Campbell of Jeff Walker at 615/269-7071; the supply is limited.) They have no station requirements except that a regular show be programmed country--and not just with major label releases. "If they're playing independent country labels and not just the RCA's, we'll service them with something every few weeks," said Jack. ◄

EDITORIAL

◄ *Page 6*

or pay fines levied by the FCC. Such stations may well decide to forego the broadcast of controversial but constitutionally-protected speech because of these threats. In order to protect themselves, such stations may be compelled to avoid employing staff or volunteers who come from social groups that as a rule see no "offensive or sexual content" to the words in question.

Educational licensees will also face a special hardship since the censorship of views, ideas, and culture is particularly sensitive in institutions of liberal arts-based higher education. We maintain that noncommercial stations will have to completely reorganize their management structures and attachments to colleges and universities if regulations restricting the right to free speech by radio are imposed.

As the federal court deliberates its decision about the 24-hour ban in the near future, we hope it keeps the above arguments firmly in mind.

Editor's Note: The UCRN is organizing "A Day of Decency" on March 4, with its nine member college stations running special programming and promotions geared to raising awareness of, and encouraging public response to, the issue of broadcast censorship. ◄

Free Music and Videos Are a Call Away

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Creative Funk Music

P.O. Box 240, Greenbelt, MD 20768 • Deek DeBerry, 301/220-0222 • *Audio and Video*

►

Creative Funk does not discriminate on wattage or audience size—carrier current radio and closed-circuit TV stations are fine. While trade reporting is not required, "It's good if they do," said a CFM spokeswoman. "Playlists must be supplied," however. CFM's music is currently rap, including DJ Cool and Grand Master Slice. Music videos are available for all artists. No minimum number of program schedule hours must be devoted to rap, as long as it's in there somewhere on a regular basis.

Curb

Country: 47 Music Sq. East, Nashville, TN 37203 • Teresa Finley, 615/321-5080 • *Audio and Video*

Rock, R&B: 3907 W. Alameda, Burbank, CA 91505 • Andrea Kinloch, 818/843-2872 • *Audio and Video*

►

Curb doesn't worry about station audience size or wattage, as long as the music "is being heard and getting played," said Teresa. No trade reporting or playlists are required. She noted Curb's willingness, in addition to supplying the major commercial stations, to "service all the secondary stations and smaller [outlets]." The country music is out of the Nashville office, while pop/rock and R&B is out of Burbank. They represent artists like Roddy McDowell in country, Real Life in rock, Mary Black in R&B, and Lonesome Romeo in pop. The station need not air a minimum number of hours of the music genre in question: "We supply hour-a-day shows [on up] to those doing it 24 hours a day," Teresa said. The video policy is basically the same, she said.

Ichiban

P.O. Box 724677, Atlanta, GA 30339, Kim Saade, 404/926-3377 • *Audio and Video*

►

For college radio, there's no minimum wattage or audience size. Said Kim, "anyone who requests [product], we pretty much comply." Trade reporting is not required, although "we ask for a playlist." Ichiban's music is primarily blues, although rap, jazz, urban and gospel are also offered. R&B acts include Curtis Mayfield, Tyrone Davis, Clarence Carter, and the Shylites. Jazz features Lonnie Liston-Smith, Matt Adderley, and Don Diego. Gospel includes James C. Chambers, the Ecclesiastes Choir, the Soulsters, and the Reverend C.L. Fairchild. "Very few have videos," said Kim, except for rap and the Shylites. "If a song is doing really well, it will get video support." They service 50 major video shows around the U.S., but if a college TV station supplies audience data, "we would consider them" for servicing.

Scarlet Records

605 Ridgefield Rd., Wilton, CT 06897-1625 • Ruby, 203/762-2102

►

Scarlet offers cassettes and CDs of contemporary classical, new age, jazz and world music.

The label has no requirements regarding minimum wattage, audience size, reporting to trades, or amount of hours programming these music genres. However, Ruby does need playlists sent in regularly. Sample artists include: Montage (classical trio); John Boswell, Emerald Web, Barry Cleveland (new age and jazz); Tibetan Singing Bowl Ensemble (world music); and John Greenland (alternative). Though Scarlet has no videos for these acts, they do distribute an environmental video featuring Emerald Web's music and a musical symposium video with name performers such as Philip Glass.

Smash Records

727 N. Hudson, Chicago, IL 60610 • Leroy Fields, 312/751-0020 • *Audio and Video*

►

Smash has no minimum wattage or audience size requirements. "It helps" if they report, said Leroy, but "we will service anybody if it's a carrier current station or a 5,000 FM stereo 24 hours a day with different formats. I want as much exposure for my project as possible." As for playlists, "I'd like to have that, it's important [to know] who's playing my stuff." Smash is a division of the Polygram Label Group, which features every type of act. "We won't do country or heavy metal, that's the only restrictions," Leroy said. They feature "mostly Midwest talent that's not getting enough exposure."

New Smash releases include the industrial album by Crunchomatic (a video for "Antiplastik" single is available), the dance-pop La Tour (album available this month, with the "People are Still Having Sex" video that came out last month), the club/dance-oriented D'Bora, and the Debbie Gibson-esque Jamie Loring, whose single "ESP" comes out next month. ◄

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HOLLYWOOD, CALIFORNIA 90038
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Free Music and Videos Are a Call Away

Music servicing list compiled by David Waller

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Charisma

1790 Broadway, 20th floor, New York, NY 10019 • Dawn Hood, 212/586-7700 • *Audio and Video*

►

Charisma does not discriminate on wattage or audience size, and does not even require stations to report their playlists to any trade publications. They just ask that stations send in playlists to Charisma at least once a month. Despite the fact that the firm is only a year old, representative Dawn Hood says that stations can expect dance, pop, blues, metal, reggae, and rock releases from Charisma. The only music Charisma does not offer is classical. Sample bands include the Irish group Something Happens, Christie McCall, and Jellyfish. Charisma also offers music videos for nearly all their bands, and there is no required minimum number of programming hours devoted to music videos for stations to acquire them.

Dog Gone

c/o Sky, 6400 Atlantic Blvd. #220, Norcross, GA 30071 • Abbe Myers, 404/263-7888 • *Audio and Video*

►

Dog Gone, now affiliated with Sky, provides a wide variety of music including rockabilly (Flat Duo Jets), hard rock (Snatches of Pink), and '60s pop (Dangtrippers). The company does not require a minimum station audience or wattage, and while it encourages all stations to send their playlists to trade publications, it does not require them to. Dog Gone only asks that stations send their playlists to them on a regular basis. Dog Gone is particularly interested in attracting college stations. It also provides music videos upon request. Like radio, the only requirement for the music videos is that college TV stations send their playlists to Dog Gone as often as possible.

DB Records

432 Moreland Av., NE, Atlanta, GA 30307 • Steve Pilon, 404/521-3008 • *Audio and Video*

►

While DB requires no minimum wattage, audience size, trade reporting or minimum hours programming the music genre(s) desired for servicing, they require all stations fill out a questionnaire with this and other information before they'll be added to the mailing list. "It's a painless thing to do but it must be done," said a DB rep. While playlists are not required, "it really helps us to see that." To start the records coming, call DB to get the questionnaire. In rock, they service The Jody Grind, The Windbreakers, Anne Richmond Boston, Uncle Green, The Reivers and Right as Rain. They also have some heavy-hitting acts in their back catalog, including early releases by the B-52s, Fetchin Bones and Guadacanal Diary. DB prefers to service all radio with CDs. For videos, only 3/4" format is supplied. Two 1990 Jody Grind singles and selected others, including back catalog videos from Love Tractor and Pylon, are available. Call in to answer questions about your station similar to the radio questionnaire for servicing.

DMT

11714 113th Ave, Edmonton, Alberta, CANADA T5G 0J8 • Marylou Sonmor, 403/454-9291 • *Audio only*

►

DMT specializes in Canadian country music (e.g., Kidd Country). According to representative Danny Makarus, "DMT is fairly open" when it comes to minimum wattage and audience requirements. Stations don't necessarily have to air a minimum number of hours of the music genre desired for servicing. They do not require that stations send playlists to trade publications, but insist that DMT be on the station's regular mailing list. In addition to country music, DMT offers Canadian soft rock (Jenson Interceptor) and middle of the road music (Haven). It does not offer any rap or heavy metal, and has no video capabilities.

Fantasy Records

Tenth and Parker, Berkeley, CA 94710 • John Rogers, 800/227-0466 • *Audio only*

►

According to John Rogers, "95% of our products are straight away, traditional jazz." Fantasy Records requires that stations be full-time jazz stations with at least 30 hours of original broadcasting per week. It offers no videos. Also, Fantasy Records is interested only in larger stations with a wattage of at least 1,000 watts. Says John, "we don't want anything with a limited range" such as a small local college station or a carrier-current radio station. Fantasy Records does not insist stations send their playlists to trade journals, but John says that "they require some contact such as a telephone call every so often." Fantasy Record musicians include Carol Sloane, and John Campbell as well as newcomers Vincent Herring and the Danish act, Niels Lan Doky. ◄

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Free Music, Videos A Phone Call Away

'Who'd Buy Records From Louisiana?'

This regular feature of College Broadcaster *lists record labels and music video suppliers on a rotating basis, from the largest majors to the smallest indies, telling you what they expect from stations in order to be serviced.*

For labels that interest you, call or write to the contact person listed. (Most labels will request a formal letter on your station letterhead, so be prepared.) For priority servicing, mention that you read about them in College Broadcaster.

Trade reporting is not cheap, but some labels recommend it. There are several major trades with clout (some are mentioned in the following listings). Call NACB at 401/863-2225 for further information.

The following information, along with NACB's entire Label Servicing database, will be available free to member stations as part of a future installment of the NACB Station Handbook.

C'est La Mort

P.O. Box 91, Baker, LA 70704-0091 • Woodrow Dumas, 504/774-8286 • *Audio only*

People used to ask Woodrow Dumas "Who's ever gonna buy records from Baker, Louisiana?" The answer: anyone who's had even a taste of the hip alternative rockers crowding up to appear on each *Doctor Death* compilation, Mort's most popular release (they're working on No. 5 for an imminent release). Though Dumas says that C'est La Mort cannot currently provide the video servicing he would like to, restrictions on radio requests are minimal. "If (you're) charting in CMJ or Rockpool, that's a vote," he said, "but if we never hear from (you) or can't get anyone on the phone, we would not service (you)." No wattage restrictions or minimum audience size. Playlists mailed to Dumas are appreciated. "We're a unique label," he said, "somewhere between commercial rock and exotic pop." Bands include M1-Alternative, Talisker Tale, Johanna's House of Glamour and Dumas' new pride and joy, Aussie artists Eden ("They're like Mission U.K. meets Dead Can Dance.") Music videos are in the works, especially for the *Doctor Death* anthology artists. "We're waiting until we have something that will really knock some socks off," Dumas said.

SUB POP

Sub Pop

1932 1st Ave. #1103, Seattle, WA 98101 • Dave Rosencrans, 206/441-8441 • *Audio and Video*

Everybody is somebody to Sub Pop, according to Dave Rosencrans. Well, almost everybody (Sub Pop cannot service carrier current or cable stations). For the rest of you, minimal wattage isn't too important; nor is audience size. "I don't grill (station folk) on that," said Rosencrans. "I can tell (when talking to them) within a few sentences what impact they have on their community... how hip they are." Trades are a bonus (Gavin, CMJ), and Dave would appreciate monthly playlists from stations. He also hopes that a good portion of the programming schedule be devoted to alternative music. The music catalogue of the label "emphasizes diversity," ranging from rockabilly Texans Reverend Horton Heat to Mudhoney and "the very pretty" sound of Codeine. Video servicing is also a plus (no policy on who gets material), and is handled by Sub Pop's promotional firm, Sudden Impact (NY).

Juggler Records

1101 SW Washington, Suite 134, Portland, OR 97205 • David Weigel, 503/223-9419 • *Audio and Video*

Juggler's only stipulation, according to Publicity Associate Carl Hanni, is that at least "some substantial programming time be given over to 'new' or 'alternative' rock." Any wattage will do, and sending playlists and reporting to trades are not a must ("but stations that do might get preferential treatment"). In short, Hanni writes, "we would at least *consider* any station that makes an effort to get a hold of us." Juggler artists cover the spectrum of underground/alternative rock and world beat music, including bands like The Blue Hearts, Papa Wemba and contributors to the *Satyricon* compilation. Video servicing? "We do occasionally service... for college TV stations," Hanni writes, "but only where there is a proven, substantial audience for our product." ◄

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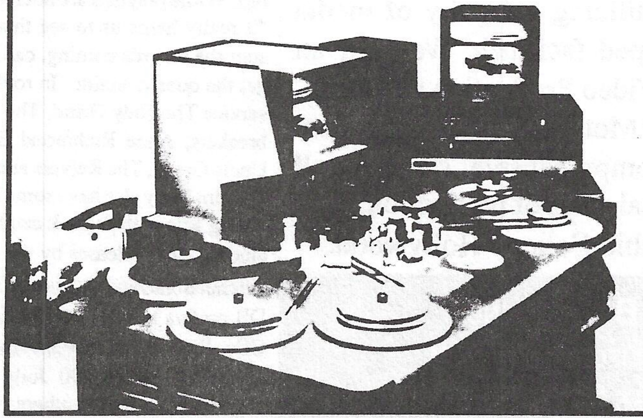

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For labels that interest you, call or write to the contact person listed.

Silva Screen

4321 Black Lake Blvd. SW, Olympia, WA 98502 • Ford A. Thaxton • 206/943-4227 • Audio only

Ford Thaxton describes Silva Screen's position on servicing college stations as being very simple: "Write or fax me and I'll help you," he said. A soundtrack radio show producer himself (*Soundtrack Cinema*, which can be heard Saturday nights on KING-FM, 98.1), Thaxton makes no minimum restrictions on wattage or listenership; nor will Silva Screen refuse to service tiny carrier current or cable stations ("If they're playing us, that's all I care about.")

Because they are independent and devoted to producing well-developed, unique soundtrack releases, Silva Screen has been able to offer exciting and original music such as *The Prisoner* TV series' soundtrack, a collection of tracks from the cult-fave Hammer horror flicks and another of classic British films. Upcoming releases include Yanni's **Heart of Midnight** soundtrack and the re-release of Tangerine Dream's score for **The Park is Mine**. Write for Silva's full catalogue.

He also encourages *every* station to check out Silva's music--even those not specifically programming scores--noting that numerous soundtracks contain cuts that fit very well into alternative, CHR or AOR rotation (anyone remember how popular the Dream's **Risky Business** score was?). "Some of the best music is where you least expect to find it," he concluded.

Thaxton would enjoy regular contact from stations he services; monthly playlists are a must. He is confident that starting a soundtrack series will meet with positive listener response, and he should know--his own film music program has a 27,000-listener following in the Seattle area.

Varese Sarabande

13006 Saticoy St., No. Hollywood, CA 91605 • David Hamilton • 818/764-1172 • Audio only

Any serious collector of hard-to-find film soundtracks knows that the first name in the industry is Varese Sarabande (that's *Vuh-REZ SER-uh-band*, for the uninitiated). According to David Hamilton, Varese's considerable volume of works includes several of Tangerine Dream's numerous soundtracks (**Firestarter** and **Wavelength**, among them), classic composers like Bernard Herrmann, and recent hits like Brad Fiedel's **Terminator 2** and Maurice Jarre's **Ghost**.

Hamilton stressed the fact that Varese is able to boast major distribution--for some titles--through a branch of MCA. Its longtime success has also enabled the label to release more big-name titles (**Die Hard 2**, **Driving Miss Daisy**) and turn their profits toward the production of less-well-known scores (the underrated Junior Homrich score for **The Emerald Forest**, for example).

Hamilton notes that Varese puts no wattage or listenership requirements on soundtrack programmers (only a request that he receive monthly playlists), but here's the rough part: Varese cannot distribute *gratis* copies of any CD or cassette release. The reason, Hamilton says, is lack of funds for the generation of advance copies, as well as no real response--yet--from the radio industry. "If (soundtrack programming) did become popular," Hamilton said, "we would reconsider."

However, those must-have CDs *can* be obtained from Varese for a fee of $4 per disc. Varese prefers checks written by your station, accompanied by requests on station letterhead. Sales at this reduced rate are generally limited to recent releases and brand-new soundtracks. Write for a copy of their catalogue; if you can swing your GM on the price tag, the selection is well worth it. ◄

Radio Ratings

***College Broadcaster* exclusively publishes college radio ratings (underlined) from assorted U.S. markets, shown relative to other stations in their area. College stations, if ranked by any Birch respondents, do not have to be in the top portion of their market to appear (market lists are edited for spacial considerations and run in order of greatest share, except where noted). All data represent average-quarter-hour (AQH) share, Mon.,-Sun., 6 a.m.-midnight, from the Birch Format U.S.A. Spring 1991 report. Used with permission. © Birch/Scarborough Research Corp.**

Note: Stations may NOT use this data for sales, underwriting, promotion or other business purposes without a signed agreement with Birch. Drastically discounted Birch contracts for college stations can be arranged through NACB. Call 401/863-2225!

Appleton/Oshkosh/Neenah, WI — 30 ranked

Station	*AQH*	*Format*
WAPL-FM	21.9	Album Rock
WIXX-FM	12.1	Contemporary
WMGV-FM	9.3	Contemporary
WNAM	7.2	Middle of the Road
WHBY	6.3	Adult Contemporary
WOZZ-FM	4.9	Classic Rock
WROE-FM	4.0	(tie 7th) Adult Cont.
WUSW-FM	4.0	(tie 7th) Cont. Country
WYNE	3.7	Country
WGEE	3.5	Contemporary Country
WKFX-FM	3.3	Oldies
WPNE-FM	3.0	Public-Classical
WEMI-FM	2.6	Contemporary Christian
WOSH	1.9	News/Talk/Info
WLKE	1.6	Polka
WTMJ	1.2	News/Talk/Info
WMBE	0.7	(tie 16th) Diversified
WFON-FM	0.7	(tie 16th) Oldies
WLFM-FM*	**0.2**	**(tie 18th) Public-Div.**

*Lawrence University

Baton Rouge, LA — 30 stations ranked

Station	*AQH*	*Format*
KQXL-FM	19.3	Urban Contemporary
WYNK-FM	17.9	Country
WFMF-FM	10.4	Contemporary
WXOK	6.7	Black
WGGZ-FM	5.8	Oldies
WKJN-FM	5.5	Contemporary Country
WCKW-FM	4.7	Classic Rock
WJBO	3.3	News/Talk/Info
WNDC	2.9	Gospel
KHOM-FM	2.2	Oldies
WRKF-FM	1.8	Public-News/Talk/Info
WQUE-FM	1.5	Urban Contemporary
KIEZ-FM	1.1	(tie 13th) Easy Listen.
WQCK-FM	1.1	(tie 13th) Contemp. Christian
KDEA-FM	0.9	Soft Adult Cont.
KLSU-FM*	**0.4**	**(17th) Public-Rock**

*Louisiana State University

Denver, CO — 36 stations ranked

Station	*AQH*	*Format*
KYGO-FM	10.8	Country
KBPI-FM	8.7	(tie 2nd) Album Rock
KQKS-FM	8.7	(tie 2nd) Contemporary
KOA	7.1	News/Talk/Info
KBCO-FM	6.6	Album Rock
KXKL-FM	6.2	Oldies
KRFX-FM	5.3	Classic Rock
KOSI-FM	4.6	Soft Adult Cont.
KCFR-FM	3.4	Public-Classical
KXLT-FM	3.0	Adult Contemporary
KAZY-FM	2.9	(tie 10th) Album Rock
KTCL-FM	2.9	(tie 10th) Album Rock
KHOW-FM	2.5	Adult Contemporary
KVOD-FM	2.4	(tie 12th) Classical
KYGO	2.4	(tie 12th) Country
KHIH-FM	2.1	New Adult Cont.
KEZW	1.7	Nostalgia
KYBG	1.5	News/Talk/Info
KWBI-FM*	**1.4**	**Public-Inspirational**

*Colorado Christian University

Harrisburg, PA — 30 stations ranked

Station	*AQH*	*Format*
WNNK-FM	16.4	Contemporary
WTPA-FM	15.2	Album Rock
WQXA-FM	8.3	(tie 3rd) Contemporary
WWKL-FM	8.3	(tie 3rd) Oldies
WRKZ-FM	7.1	Contemporary Country
WHP	5.3	(tie 5th) News/Talk/Inf.
WIMX-FM	5.3	(tie 5th) Adult Cont.
WITF-FM	3.7	Public-Classical
WHYL	3.4	Nostalgia
WNCE-FM	2.6	Easy Listening
WHYL-FM	2.4	(tie 9th) Cont. Country
WKBO	2.4	(tie 9th) News
WHP-FM	2.2	Easy Listening
WJAZ-FM*	**1.8**	**Public-Jazz**
WYCR-FM	1.3	Contemporary
WDAC-FM	1.1	(tie 13th) Religion
WGTY-FM	1.1	(tie 13th) Country
WHTF-FM	1.1	(tie 13th) Classic Rock

*Temple University

Minneapolis/St. Paul, MN-WI — 27 ranked

Station	*AQH*	*Format*
WCCO	14.0	News/Talk/Info
KQRS-FM	13.8	Album Rock
KDWB-FM	11.8	Contemporary
KEEY-FM	8.4	Country
WLTE-FM	5.9	Soft Adult Cont.
KSTP-FM	5.8	Adult Contemporary
KTCZ-FM	4.7	Album Rock
KQQL-FM	3.7	Oldies
KLXK-FM	3.4	(tie 9th) Classic Hits
KSJN-FM	3.4	(tie 9th) Pub.-Classical
KJJO-FM	3.2	Album Rock
KSTP	3.1	News/Talk/Info
KTIS-FM*	**2.5**	**Public-Inspirational**
KMOJ-FM	1.8	Public-Urban Cont.
KBEM-FM	0.3	(tie 18th) Public-Jazz
KTIS*	**0.3**	**(tie 18th) Public-Insp.**
KFAI-FM	0.1	(tie 20th) Public-Div.
WCAL-FMΩ	**0.1**	**(tie 20th) Public-Class.**

*Northwestern College; Ω St. Olaf College

Reno, NV — 21 Stations Ranked

Station	*AQH*	*Format*
KWNZ-FM	18.6	Contemporary
KBUL-FM	10.5	(tie 2nd) Cont. Country
KOZZ-FM	10.5	(tie 2nd) Classic Rock
KRNO-FM	9.8	Adult Contemporary
KOH	6.7	News/Talk/Info
KODS-FM	6.0	Oldies
KNEV-FM	5.2	(tie 6th) Easy Listening
KRZQ-FM	5.2	(tie 6th) Album Rock
KZAK-FM	5.0	Hard Rock
KNIS-FM	3.6	Public-Cont. Christian
KTHX-FM	3.3	(tie 9th) Adult Rock
KUNR-FM*	**3.3**	**(tie 9th) Public-Div.**
KKMR-FM	2.1	Album Rock
KQLO	1.7	Oldies
KIIQ-FM	1.4	Country
KROW	1.2	Country
KCBN	0.7	News
KPLY	0.5	(tie 15th) Sports

* University of Nevada

Record Label Servicing

Free Music, Videos a Phone Call Away

This regular feature of College Broadcaster *lists record labels and music video suppliers on a rotating basis, from the largest majors to the smallest indies, telling you what they expect in order to be serviced.*

For labels that interest you, call or write to the contact person listed. (Most labels will request a formal letter on your station letterhead, so be prepared.) For priority servicing, mention that you read about them in College Broadcaster.

Trade reporting isn't cheap, but some labels demand it. There are several trades with clout (some mentioned in the following listings). Call NACB at 401/863-2225 for more info.

The following info, along with NACB's entire Label Servicing database, will be available free to members as part of a future installment of the NACB Station Handbook.

Emergo

225 Lafayette St. #709, New York, NY 10012 • Susan Marcus • 212/219-0077 • Audio & Video

Emergo is a primarily alternative label working in tandem with siblings RC and Roadracer to comprise the heavy metal and thrash giant Roadrunner. Through this unique relationship, Susan Marcus said, "you really have access to more types of music through one source," consequently meeting the needs of more of your listeners. "Emergo attracts alternative listeners," she said, "while RC and Roadracer appeal to hard rock, heavy metal and grunge music or 'scum rock' listeners." Steve McMiller, Radio Promotions Director, describes Emergo as "the alternative sibling (of) the metal monster that Roadrunner has built itself into."

Emergo services carrier current, cable and broadcast stations and does not require a minimum listenership for the service. Nor do they require reporting to trades or the submission of playlists. They're so easy-going you'd think they serviced New Age.

Bands include the Venus Beads and Senator Flux, and music videos are available for every artist.

Emergo stresses its stability in a chaotic marketplace: "Unlike some independent labels that might go under," Marcus said, Emergo and its mother label Roadrunner "will last longer and (will also) increase the lives of small, independent bands."

Low Rumble

910 13th Ave., Tuscaloosa, AL 355401 • Mark Patrick • 205/349-2007 • Audio Only

"Our main goal," according to Rumbler Mark Patrick, "is to be an outlet for local and regional bands and to promote the general scene in our area." Low Rumble has done just that, releasing three albums from the hard rock band Storm Orphans and producing their first music video.

But that doesn't mean Low Rumble doesn't want to hear from stations outside their immediate area! They're looking for national attention for the Orphans as well as another band, Bag of Agony, who recently released their first EP cassette.

Low Rumble does not require minimum wattage or audience size; however, playlists are required at least every three months. Stations that report to trade publications like *CMJ New Music Report* and *Rockpool* get serviced first in order to get the artists charted.

"We like to service stations that don't play everyday radio material," Patrick stated. "We stick to the alternative stations and weed out ... the AOR." ◀

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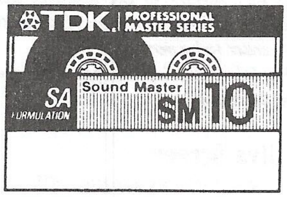

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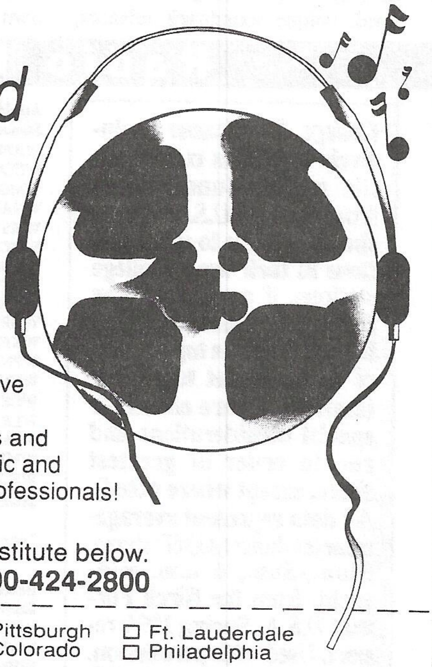

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SPORTS BROADCASTING

N A C B

STATION HANDBOOK

Sports

Sports coverage can offer a station another unique programming outlet for a university community and can also encourage a new segment of the listening audience to tune in. While this section will provide an overview of the basics in college radio sports coverage, specific questions can always be directed to a favorite local sports station to discuss in greater detail.

Programming

If the station decides to start sports programming, airing live remotes of school sports is a definite must. For remote coverage of sporting events, the station should cover the major college sports, like football, basketball, and baseball, and/or the school's most popular sport. Football is the easiest sport to cover because the games are usually played on Saturday afternoons, when most staff members would be available to work. Even if there are minor changes, the staff would easily be able to adjust during the relatively short football season. This is not the case with basketball and baseball. These games are held on different days and at various times throughout a long season, which makes scheduling the staff difficult. Therefore, it would be best to have a sports staff meeting before the season begins to look at the teams' schedules and then decide which games would be the most exciting (long-time rivals and best teams in the conference, etc.) and which will carry the most weight in the outcome of the season. If a game takes place at an inconvenient time for the station, tape delay the game and air it when it's more convenient for the listeners. Just make sure the game is aired prior to the next game.

If the station has a limited number of sports staffers, don't give up. When dealing with live remotes, simply cover the biggest sport at the school and focus attention there.

In-studio programs: Along with remote broadcasts of sports, a station can also produce and air sport shows from the studio. The best in-studio shows are geared toward the community and allow audience participation, such as call-in and interview shows. Call-in programs consist of sport staffers discussing current topics in sports while encouraging the audience to call in and talk sports. Attract more phone calls from the audience by having trivia questions during the show; the caller with the right answer receives a prize. (Ask the school sports department to donate prizes like game tickets.)

Interview shows feature celebrity guests answering questions from both a sports staff interviewer and the audience. Draw an even greater audience by having professional athletes along with local athletes. Interview an athlete of high caliber every so often and listeners will continually tune in. Of course, the best sports program would combine elements from both the call-in and interview shows; that is, the interactive nature of the call-in with the exciting discussion between fans and favorite athletes.

Training

A well-trained staff is essential to programming sports. A sportscaster will need to learn all aspects of sports programming including technical engineering and on-air work. It is important that the sports staff understands how the station and equipment operates and to appreciate the work of their peers. In addition the people who broadcast the games may have to integrate both ends of the broadcast (on-air and technical engineering) relating to remotes, tape delays, and editing. In training the staff, teaching them at the same time is important. Since the students are in school for only four short years a gradual process may rob both the students and the station of resourceful broadcast time.

There are some simple steps to breaking in and training new sports personnel. One suggestion is to have a buddy system: a trained sports staffer takes on a trainee to sit in on the games to watch, listen and learn. The trainee can take stats and get a feel for how the sportscasters keep up on the action and keep the audience informed. The trainee also can make airchecks, read sports scripts and follow simulated or taped games. Airchecks should be critiqued by the buddy so the trainee can develop a demo-tape to give to the sports director. Next the trainee should begin reading sports scripts on-air for the news and other in-studio sports programming. Further, working on the call-in show will help them learn to react instantly to topics in sports and to talk sports off the top of their heads.

Trainees should constantly be critiqued so they may learn where they are having problems and can grow to develop their own style. New sportscasters have a tendency to copy the style of well-known sportscasters which should be avoided for the simple fact that those who copy style will have a difficult time finding a job. Critiquing should go on throughout the college career of a sportscaster to identify and fix problems and to learn to sound as professional as possible. Once the trainees have had enough on-air experience, developed their own style and feel comfortable, they should slowly begin covering actual games, first as a sideline reporter (if there is one) and then as a color commentator or play-by-play analyst.

Airing

The biggest factor in the survival of a station's sports programming is determining an appropriate timeslot. In the case of remote broadcasts, the station has no control over the air times. Yet if a particular game occurs at an inconvenient time for live broadcast, the game can either be broadcast tape-delayed or not aired at all. Be sure to check with the sports department about the legality of tape-delay broadcasting, since some events may be protected by law from coverage.

The airing of in-studio programs is a more complicated situation because these shows should be aired at a time when the largest audience will be available to participate. Sunday evenings may be well-suited for sports programming since many people will be home; in addition, sportscasters can wrap up the end of the sports week, ask athletes questions pertaining to the week's games and preview the upcoming week. If Sunday evenings aren't available, these shows can work as lead-ins to remote coverage of games taking place during the week and on the weekend. Sports programming at these times caters to a captive audience, loyal sports fans waiting for a game to begin. Scheduling sports shows on weekday afternoons and evenings is risky since people are at school or work and would not have the time to truly partake in all elements of the programs. Weekend afternoons are also poor choices since people are listening or watching the actual games. Regardless of what timeslot is chosen, it should stay in effect for the entire semester; spontaneous programs cannot develop a loyal following.

Preparation

Remotes: Before a program can be aired, the sports staff must be well prepared. First play-by-play and color analysts should conduct extensive research in order to be knowledgeable about the teams, plays and rules. Begin with coach interviews to uncover offensive and defensive strategies; and read up on the game rules, regulations and calls. In addition, sports staffers will need the players' numbers and stats to call during gametime which can generally be found in a simple game program. Also, an understanding of the sport's history and the teams' histories can be helpful. Sportscasters must be knowledgeable so as to properly call the game, keep the listeners well informed on the up-to-the-second action, and be able to fill time when action is slow. Without adequate preparation and research, the sportscast will sound unprofessional which could result in less listeners.

The sports staff will also need to be prepared for the technical aspects of the remote. Test the equipment to ensure it is in proper working order a few hours before the start of the game. If there are any problems, there will then be plenty of time for repairs before gametime. The broadcasters also need to keep in close touch with the game engineer and/or producer standing by in the studio, possibly with the aid of a detailed log, so both ends of the remote team will know exactly what is going on and when.

For a remote broadcast, pregame, halftime, and postgame shows may be in the lineup. These shows can be done live at the time of the remote or can be pre-produced. Of course, preproduced programs will need to be completed prior to game day so that the game log can be scheduled and so the sportscasters can organize their comments. For example, a pregame show may consist of an overview of expected team strategies, key players, and what impact the game may have on the two teams. The pregame show should look at other important games around the league and what the outcomes could mean. The halftime show could contain a pre-produced interview with the coach about possible strategies and changes depending on the current status of the game; then the broadcast booth could take over to rundown the first half and other league scores. A sport like baseball that has no halftime show, or hockey that has breaks between periods, may include a pre-produced interview with the coach as a part of the pregame or break. The postgame show should have a short rundown of the game and the final scores from around the league, and the possible impact of the day's games. The postgame show should be short because a long rundown would only be redundant for those who had listened to the game.

A helpful hint with the halftime show is to stay with sports programming; don't change format with music or news. People who tune in to music or news may be confused and think that the game is not being broadcast; also, sports fans may be turned off by music or news.

In-studio: Preparation for in-studio sports programming is just as important. Before the interviewer can begin researching, an athlete will need to be contacted for the program. If the athlete is a university player, the best route may be to call one of the team's coaches and ask for suggestions. This will let the coach feel in control of the situation; in addition, it ensures that other athletes receive some notoriety.

Attaining interviews from professional athletes is not as impossible as it sounds. Try calling the team's public or media relations department and ask for a live or telephone interview. Explain that the interview would make an excellent opportunity for both parties, especially for the exposure to the college audience. Research for an interview show should focus on facts pertaining to the athlete's sport, team, past and current seasons and games, and great career moments. With this information the sportscaster should be able to come up with about 20 questions for the interview which could be asked of the interviewee in advancein order to find out what other questions the athlete wants to be asked. A final 20 questions can be prepared which should ensure enough topics to fill an entire show.

Research for call-in shows should focus on the sports topics of the week at the school, region, and from around the country. Read the sports pages of various newspapers and sports magazines to allow for a variety of sports topics to be covered so that the audience can be informed of and have a chance to respond to the many different events of the week. Make sure there is some type of outline set for the show in advance to avoid cold readings. Another hint: limit the time on topics that do not generate audience response. The show is geared toward the community; if they are not calling, the subject may not be interesting them.

Play-by-play Techniques

The purpose of broadcasting sporting events is to allow the community to enjoy the games without having to be there. Yet if the broadcast team doesn't use the proper techniques, the listener may get frustrated and tune out. The station ID sshould be announced on the half-hour, on outcues, coming back from breaks and during long stalls in action so that the listeners who may have just tuned in know they have the right station. It is also important is to give the score as often as possible; this depends on the sport, however. A fast-paced game should have scores reported more often than the slower-paced games since score changes will often create different scenarios. Holding off at times from announcing the score will force listeners who have just tuned in to find out the score to keep listening. If they have to wait, they may get wrapped up in the action and decide to listen to the remaining portion of the game.

When covering the play-by-play, the sportcasters need to avoid excessive repetition and create a constant flow of action so the listener can understand the progress of the game as if they were there. The sportscasters should maintain a consistent broadcasting style. This keeps the listener happy; they will tune in to hear a play-by-play in a format they can understand and enjoy. With play-by-play, make sure to set the scene at all times, regularly giving the scores and time remaining. There is a fine line to walk in play-by-play; what seems like repition to the sportscaster may actually help the audience to keep the game action straight.

Play-by-play relies heavily on the sportscasters' style. The way they see the game is the way they'll interpret it to the listeners, therefore it is difficult to give step-by-step techniques. Experiment and evaluate listener feedback on the style used for play-by-play.

Remotes

A sports staff that goes on remotes for live broadcasts should also research available remote equipment. There are three types of equipment: a phone hookup, a straight cable hookup at the sports facility and a Marti unit. The Marti unit, which employs microwave technology, has been considered by many to be the best since it is relatively inexpensive with no recurring costs, is compact and easy to carry, and has decent sound quality. Its only true limitation is the transmission length; average for mountainous terrain is 5 to 10 miles, while on flat land transmission can reach up to 30 miles. The phone hookup is also an easy unit to move around, yet the station will have to deal with arranging broadcast times with the phone company and paying the related charges. Therefore, using aphone hookup can become very expensive over a long period of time. The straight cable hookup is good since the hookup to the station is permanent and has an excellent sound quality. Cable, however, is the most expensive option and is difficult to get installed at many sports arenas and/or fields. Don't forget the handy tape recorder for use in tape-delayed broadcasts.

COLLEGE RADIO AND TELEVISION PROMOTIONS

N A C B

STATION HANDBOOK

College Radio and Television Promotions

Promotions is not just contests or giveaways, it involves anything done to make people more aware of the station. For the media, promotions is a two-pronged fork: with one for the general public; the other to possible advertisers. This section should help any station accomplish goals in both of these areas.

Working together

It is very important that the Promotions Department not work in isolation. The following four areas should work closely together in all the planning and carrying out of each promotional event: Station Management; Programming; Sales; and Promotions.

In addition, a promotions representative should accompany Sales staff on calls and make presentations to clients about forthcoming promotions to gain sponsors. More and more radio air time purchases are made on the contingency of getting promotional air time for the advertiser as well.

Staff motivation

Leadership is important; showing a staff the long-term advantages of working in promotions is an absolute must. The students will need to know how the experience they gain will make them more marketable in a field or area of their interest.

As a manager, there are five basic things to do for the staff:

- Instill pride in all tasks
- Listen to complaints
- Find out what staff needs
- Try to fulfill those needs
- Give credit where credit is due

And never ever forget to say "Thank you!"

Idea generation/Brainstorming Sessions: When brainstorming in groups, it is very important to accept all ideas. During a brainstorming session, there should be no evaluation of any ideas. That comes later. Many times one idea will spawn another, and so on down the line until many great ideas, even when the first wasn't so hot. Also remember that the more varied a group included in your brainstorming session, the better. People with different perspectives will come up with more varied ideas. The point in a brainstorming session is to come up with bulk.

Consideration of ideas and evaluation: After a day or two, reassemble the group and go through the list of ideas discussing what each person likes and dislikes about each idea. Then decide by vote, or other method, which idea should be executed.

Execution of projects: Give assignments one-on-one if possible. If this is not feasible due to schedule conflicts, try an assignment board where assistants sign up for projects (make sure you give a due date!) It helps to post what everyone is working on so everyone knows where they stand within the group. Weekly staff meetings are also good for this, when each person can give an update on where their project stands.

Determining your audience

There are basically three ways for a station to determine its audience: buy data from a professional ratings service; hire a marketing research company, or do it yourself. The first two tend to be quite expensive for college stations but they are much more reputable and thorough than the last. Certain collerge radio staions can now receive a discount from Birch Radio ratings, however, through NACB.

If conducting the research independently, the process may be easier by hooking up with a marketing research or statistics class. By working with the professors students can research the audience as a class project with no cost to the station. First, figure out exactly the research elements necessary to be able to sell your stations air-time to advertisers. (ie. audience size in total and during different dayparts, demographics, lifestyles, etc.) Then develop a questionnaire and a method which will be administered to obtain a random sample.

Creating a station image

Don't settle for just a slogan like "The best rock right now." Create a positioning theme. What sets your station apart from the rest? Find what salient attribute that the station offers to listeners that no other station does, or can do. This means doing research into the market, audience, and competition. to find the station's own marketable niche. Station image should match station purpose and the future direction of the station. This promotional theme should run through absolutely everything the station does: all promotions, and all ads. There are two main points to remember when building station image:

- Don't over promise. Deliver on all promises.
- Listen to the market.

Promotions department budget

The idea of Zero-Based Budgeting means starting from scratch for each promotion and for each year.

Before the beginning of each fiscal year, sit down with a calendar, "post mortem" files describing the past promotional successes and defeats, a file with all staff new ideas for promotions, and the Sales manager, General Manager, and Program Director. Together, plan out the next year's promotions using the criteria found below in "guidelines for a great promotion." Remember: Don't plan too many events. 4-5 per month can get too hectic. When there are promos running over one another, the listener will become confused and each promo is thus less effective.

Decide what is needed for each event. (Bumper stickers, a conference room, billboards, newspaper ads,...) Be sure to include everything, even the small details, so there will be few unexpected costs.

Lastly, find out how much all of the materials will cost. Voila! Promotional budget. From here the managing staff can decide if there are enough funds for all the events or how all the funds will be made.

If there is little or no money, and not much is made through advertising/underwriting or renting out a mobile DJ unit, there still is hope. Work with other student groups who are willing to pool money and create a co-sponsored event. There will probably be more of a draw and make a more news worthy event than something done independently with little funds. . Don't forget to consider advertisers! They could sponsor an event that features their product with free product or underwriting dollars.

Promotional tools

This list is not all-inclusive and many times these tools are used in conjunction with each other. This is mainly a broad classification of promotional tools that can be used for any product. Using them for a service takes a bit of imagination.

- *Coupons:* By contacting the Food Services department at the university, create and attach coupons to vending machine food packages to be redeemed for a free gift from the station. Food services should be cooperative if they know that the station will be hyping up this chance to win. They will receive free advertising and added interest in their product at no cost.
- *Samples*: Live remotes give a taste of the station to people walking in the area. This not only will introduce more people to the station's format but advertisers will be exposed to more than normal listenership, in turn, getting more for their money and plus that "added extra value" they look for. Remotes are even more important for cable stations because they need extra exposure to remind people they are on the air.
- *Bonus Packs/Price reduction*: Give incentives to advertisers, in the form of advertising packages with special discounted rates, so they will try advertising on the station. It needs to be made known that this is not the norm, however, or they will continue to expect this same deal in the future. Also, give price breaks for bulk advertising or immediate payment.
- *Sweepstakes/Contests/Games*: These range from call ins, write ins, bumper sticker police patrols, etc. The law has specific requirements when advertising a sweepstakes: participants must not be required to buy anything; they have to be able to enter for free. In addition, rules must be posted with the chance of winning and estimated value of each prize. Overall, it is easier to have a contest where there is not as much legislation. Contestants could fill out quizzes showing their knowledge of the station or another topic, write tall tale excuses for why they should receive the prize or any other imaginative alternative to the age-old "fourth caller wins" routine.

•*Premiums*: A premium is any item that a station purchases for distribution to its listeners like t-shirts, key chains, footballs, etc. These gifts can be given away over the air or at any live event.
•*Promotional gifts*: T-shirts, bumper stickers, records, cassettes, or any other donated product from a company that works with the station. Again, these gifts can be given away with various methods.
•*Discount credit cards:* By presenting the station's discount card at a participating sponsor, the bearer is entitled to a discount or free product. Include regular advertisers on these cards in an advertising package for that "added value." Or simply ask local businesses to sponsor the card; for a small price they will receive increased their store traffic. Make sure discount incentives on the card are worthwhile; ones to which other studentes would respond.

Merchandising

The most important things to remember about obtaining promotional merchandise are:
•*the product should be of high quality*: Shoddy materials should not represent the station.
•*have astrong plan for distribution*: If not properly planned ahead of time, the station could end up with a mountain of pens, buttons, or whatever left over, cluttering office space.
•*accompany distribution with audience contest or incentive*: Make people aware of an event which displays free product. What better way to get an audience excited than by creating a contest with a chance for great prizes.

If the station has a small budget, like most, try working a tradeout with company instead of paying for merchandise and promotional products . Air-time or sponsorship of events for product is usually easier to work than normal pay contracts.

Guidelines for a great promotion

•*Start far in advance.* (8 weeks is usually enough)
•*Research audience, market, and competition.* Find out what's being done and what isn't. It's important to do what isn't being done. Find public causes that need help and incorporate them into a promotion, and earn money for a worthy cause (or collect items) while building station image.
•*Set objectives down on paper.* Include a measurable factor; starting point; and goal of promotion, like:
    •awareness (station awareness, awareness of a show or service)
    •trial behavior (listening to/watching your station for the 1st time)
    •repeat behavior (listening to/watching consistently over time)
    •Specific promotions can also have objectives to: increase station advertising sales; increase client traffic; build community relations.
•*Involve all of the staff* as well as other station departments in promotional activities from the start. They can't be excited about something they don't know. If the whole station is not excited about promotions, it will be (1) much harder for the promotions department to pull them off and (2) it will add confusion to any public contact the staff may have concerning the promotions. Other staff can also give insightful ideas!
•*Make sure the promotion fits* the station image and position within the market. (i.e., a hard rock station doing a promotion revolving around the symphony or an opera is not the best idea.)
•*Make it simple.* If it can't be explained in 30 seconds or less, it is too confusing and will take too much time to get across to the listeners.
•*Make it easy for your listeners to participate.* Believe it or not, if listeners have to tune in 24 hours a day to hear their name called once, after sending in a detailed entry sheet that they had to search high and low for, address and mail an envelope with their own stamp, response will be low. The easier things are, the more people will get involved. It is a good idea, however, to make them do something that can be measured. It will then be easier to determine the response to the promotion.
•*Set up a budget* to work within for each promotion making sure to set aside $$ or trade out for outside media. New listeners/viewers won't be tuning in if only tell current listeners know about the promotion.
•*Assign duties* and print up a checklist to make sure everything gets done.
•*Post all the information* about the promotion on the station bulletin board so everyone is informed.
•*Make your on-air promos exciting and out of the ordinary, but brief.* Give them extensive air play. Be sure to tie on-air promos to print ads or publicity through use of slogans and catchy names.
•*Keep the audience informed by hyping the event.* Continually update the audience about the status of the promotion, right up until the hour of the event. After the event, promote what happened, so next year anyone who missedit, certainly won't next time 'round. This may seem a bit redundant but an audience generally needs to be urged to do something many times before they act upon it.

•*Keep track of the response* to various promotions for future reference (e.g., a logbook in the studio) and in a staff meeting discuss what went well and what didn't. Be sure to write everything down in "post-mortem" files and refer to them before the next promotion.
•*Promote success using the response numbers.* Be sure to send all of the sponsors involved the results, so they will want to be a part of it again. Also, send thank you notes. Sending a thank you to all Campus Departments involved will certainly make dealing with them next time much easier.

Kinds of promotions

- On-air Contests
- Outside Stunts
- Community Boosters

Ideas can revolve around...

- Holidays
- Theme weeks (ie. Alcohol Awareness Week, International Women's Week, etc.)
- Station Anniversaries
- Client events (ie. relocations, grand openings, bargain days, etc.)
- Campus Events (ie. sports events, Freshmen Welcome Week, etc.)
- Worthy Community Causes (ie. Homeless Shelters, Children's Hospital, etc.)
- Specific on-air shows (ie. Reggae/World beat, Classic Rock, Blues, Jazz, etc.)

Examples of promotions

Year long promotions can continue indefinitely. To escalate the excitement, put winners into a grand drawing for the end of the year.

•*Bumper Sticker Police:* Roaming B.S. Police either stop people displaying the station bumper sticker and give them a prize, or take down license plates which are read over the air (winners must call in to receive their prize).
•*Good Neighbor Game:* DJs participating in this promo randomly pick a number to call from the student phone book. During the hour preceding the actual call, the last name of the person to be called is announced with a request made to their neighbors asking them to call the individual and have her/him tune in. Shortly before the call a "Winning Word" or a "Phrase that Pays" is given over the air. When the number is called, the correct answer must be given to win.
•*Free Stuff Friday:* Every Friday, every hour something is given away.
•*Join the Jet Set:* Each time a listener is the first to call in after hearing the sound of a jet being played, they are entered in a drawing for a round-trip for two to one of the 10 most glamorous cities in the U.S. Each eligible person is mailed a Jet Set ticket that looks like an airline ticket which contains the rules of the contest and a number. At the end of the year or semester, hold a drawing for the winner. The school's travel service should be ask ed to co-sponsor this event.

The beauty of outside events and stunts is that the station can reach hundreds of individuals who can become regular listeners. These events are also good for publicity. While most of the following events have been done by radio stations, analogous ones can be adapted for TV with a little imagination. Try to keep events simple and eye-catching, appealing for photos and taped newscasts.

•*Disk Jockey Challenge:* Two on air personalities make a bet about something not connected to the station like the outcome of a basketball game or track meet, the number of guys wearing suits in the business school on a given day, or the number of joggers that pass a certain intersection within a given time. Be creative. Instead of betting money, however, the payoff will be in the form of some wacky stunt. Run wild with the possibilities.
•*Feed the Beast:* For this event, make a monster that can be transported or worn, or rent a costume. This monster roams around the community or campus collecting music requests that after being played on the station, the requestors will be entered in a drawing for lots of great prizes.

Public Relations

Depending upon the size of the station, PR may be a department on its own, taking care of the areas described here as well as in "Publicity" below. Whether or not PR is a subset of Promotions or a department on it own, it must work closely with Promotions to give a homogeneous image.

Building on localism is an integral part of public relations for small stations. There is a need for outreach into the community to establish ties and to develop the station to suit market needs. If each person in the staff can themselves become a Public Relations Representative they will not only gather feedback from the community for the station, they will also develop pride and commitment for the station. An advisory committee can be quite helpful in gathering local input: look to the business leaders in the area, the educators, student group leaders and those working with community affairs committees. These people will have more insight into community needs, wants, and trends, and will help guide the station into marketable areas.

Publicity

Generally the public believes the content of news articles or what looks like a news article more than what appears as a paid ad. Besides this main advantage, publicity is also virtually free. The only costs a station incurs while trying to gain publicity are those related to the printing of press releases or the other tools listed below. With these advantages comes one disadvantage. When the publicity is free, there won't be much power over what is printed. The following should help with that problem. Remember: Business/station originated publicity is always positive!

These are some of the means to entice reporters to write about the station:

- *Press Releases*: Sent out in flyer form, press releases must be brief giving the "Five W's" (who, what, where, when, and why) and should be sent out every time the station holds an event or is involved in something. Most schools have a News Service that sends out press releases for the university. While they should send the press releases out for free, they tend to only send to major public media. If press releases need to go out to any music journals, they will need to come directly from the station.
- *Press Conferences/Media Parties*: Send out invitations to press members and follow up with phone calls. Conferences should be held for things too complicated for a press release or as a special invite for reporters before the actual event. An example would be a newly opened nightclub. Generally the nicer the press event, the better coverage will be. Spend a little money, or use a trade out and have some light refreshments available. (Food Services can be good for this.)
- *Corporate Ads*: These ads are a bit different than the ones saying "listen to/ watch WXYV!" These tell the audience what community events the station has done or is in the process of doing. After reading this type of ad, the reader should feel all warm and fuzzy about the station. Again, running this type of ad will not be as influential as a news story and will cost more, but if a news article is not in the making this will help to get the station's name out and let the public know what going on.
- *Special Events*: This includes any event held in a public place that draws a crowd. When planning a large event, the above tools should be used to create a buzz so attendance will be high by both the public and the press.

Most likely, if the press writes a piece, the information the station will have provided will be the basis for their story and extra elaboration will be obtained through their own investigation and interviews. The better relationship the station has with the press, the more likely they'll write about the station in a good light. Also remember that the station is part of the media. Don't forget to let the News Department know what promotion is going on and get them to cover it as well.

Media originated publicity can be positive or negative. The station will not have much control over the slant the story takes or what is included. The only influence a station has is the interviews it conducts with reporters; therefore, make certain that all staff who talks with the press is conversant and is fully informed of all events taking place. In addition, use any of the above measures to give a positive impression to the press. If something bad has happened that the press will discover, it is best to immediately send out press releases or hold a press conference to make sure that the station presents its case to the press first.

Media Kits

Most station clients will never visit the station. Therefore, their impression is formed by three things: what they hear on the air, what they see in the press, and what is presented in a sales call. One way to improve sales presentations is to have a sharp looking press kit. Don't hand a prospective client a crumpled mimeograph of a rate card. A professional looking package in a glossy folder with the station logo embossed on it will make a better impression.

Contents:

- coverage map
- rate card
- program listing or most recent program guide
- audience statistics and demographics (if available)
- any station accomplishments (ie. awards, media blurbs, testimonials from current advertisers)
- info on past and current popular promotions

Remotes

Besides providing a sample of the station's musical format and promoting the station as a whole, mobile broadcasting units can make extra revenue for the station by renting them out to parties. College TV stations can do the same thing by filming weddings, bar mitzvahs, etc., when not doing remotes.

Program Guide

A program guide should be yet another extension of the station's positioning theme, a continuation of the station, in print. Varying from one page, to posters, to small magazines, the program guide will only be limited by imagination and funds. Selling packages that include print and air-time not only can fund the program guide, but also can gently introduce new clients to radio by using a medium with which they are familiar.

Setting advertising rates: Generally about half of the space in the program guide should be sold for advertising. Figure out how much each full page should cost to cover the full expense of producing the guide, and add in a percent of profit. The smaller space increments are then figured as a percentage – one half page should cost 75% of a full page, one quarter should cost 75% of a half, and so on. Make up a rate sheet for the sales staff to use and work together to develop packages with on-air time.

Copy for a multiple page guide: A great resource for copy are the DJs or producers. They tend to be creative people and can come up with some great pieces!

- Most guides have a letter from the General Manager giving a synopsis of where the station is going and what has been accomplished so far.
- Utilize this great venue to promote any current and upcoming station activities.
- Transcribe or put band interviews into story form.
- Tell the world about the station's wonderful staff with pieces like "Volunteer Spotlight".
- Recently released record reviews are usually interesting to the public- it's nice to get the full spectrum of your programing included. Radio stations should have specialty show DJs review a record or two as well, and the same for music video show producers at TV stations.
- Pieces on various specialty programming can inform the audience on new shows.
- And MOST IMPORTANTLY, include an easy-to-read program schedule. Either include each DJ's name with their shift for a nice morale booster, or choose to highlight specific programs. DJs can come up with a name for their show if the station doesn't have names for all the shows already. TV stations should list all programs, of course.

FUNDRAISING AND GRANTS

N A C B

STATION HANDBOOK

Fundraising and Grants

Raising money for a non-commercial organization is a multi-faceted undertaking. Promotions and on-air fundraising are only two ways to raise money. Check the following sections for further directions to pursuec in order to raise money.

Sponsorship and underwriting, objective forms of advertising, are the best ways to raise revenue for a college station. Underwriting is the type of advertising legal on non-commercial stations, and is best exemplified by sponsorship on PBS. In basic terms an underwriting spot does not make subjective statements about a product i.e. "the best tasting soda" or promote on-going sales. An example would be the comment: "Masterpiece Theater is made possible by a grant from the Mobil Corporation." Mobil benefits from name recognition, but the statement does not include any subjective comments concerning operations or products. This underwriting concept can be applied on a local level by any station, by appointing an underwriting director or staff and then approaching local businesses to sponsor station shows. Local restaurants, clothing and record stores are often the most visible businesses on a college campus and the most interested in sponsorship on a college television or radio station.

Grants are another way to raise money for a college station, but attempting to receive grants requires a great deal of knowledge of the fundraising system. One pf the most difficult hurdles in applying for grants is finding a foundation that will likely donate money as most foundations deal with larger organizations than college radio or television stations. However, many local foundations may be interested in giving to a particular station in the area. The first challenge is to identify a foundation that would potentially assist a college station. This identification process is a very complex one in and of itself. To begin, there are several resource books available that detail basic information on grants.

Search out the reference section of either a public or university library. The most pertinent books in this section will be large volumes listing foundations according to different categories, including location and interests. Some of the books will list the foundations and the various grants donated in the past year. By examining the type of funded projects, it will be easier to determine the foundations most likely to donate to a proposal from a college station and what priorities should be listed in that proposal. Also, the directory index will often list categories (i.e. media and communications) and then the foundations that have given grants in this area.

In the directory, a particular foundation listing will include many of its guidelines. Other information will include contact names, foundation priorities and the kinds of projects it will fund, as well as instructions on application procedures. Many foundations only give in particular geographical areas (i.e. The Providence Journal Foundation) which are good targets for college stations. In preparing to apply for a specific grant, first call the foundation to obtain a copy of its funding guidelines. The next step could include sending an initial letter to the head of the foundation before completing the actual application process. A note of warning: foundations tend to be very selective in their donations, and contacts in the organization would be key. In any event, when approaching a foundation, make sure all correspondence is professional and well-written.

Another way to pursue grants is to contact the school's development office. These fundraising pros could give a great deal of guidance.

Some of the references to look for when planning to raise money via the grant/foundation approach are:

- *The Foundation Directory*

This is a very complete volume that contains comprehensive information on over 6,600 corporate, independent and community foundations. You can look up particular areas of giving and identify which organizations would want to give your station or organization money.

- *National Directory of Corporate Giving*

- *The Foundation Grants Index*

Other useful and inexpensive books available for purchase covering various fundraising topics include:

- Skloot, Edward ed. *The Nonprofit Entrepreneur*
This book discusses methods in which non-profit organizations can launch successful earned income enterprises without compromising their mission, in a well-organized, topic-by topic, analytic approach to non-profit approach to venturing.

- Seltzer, Michael. *Securing Your Organizations Future*
A guide to fundraising strategies.

- Public Interest Public Relations, Inc. *Promoting Issues and Ideas*
A guide to public relations for non-profit organizations.

- Firstenberg, Paul B. *Managing for Profit in the Non-Profit World*

The above publications are available from The Foundation Center. Call or write to obtain the catalogue and order form.
79 Fifth Avenue MC, New York, NY 10003. 1-800-424-9836 or 212-620-4230.

20 Great Fundraising Ideas for College Stations

The perennial college station problem: big goals for the station, but no money to achieve them. Maybe the problem is a lack of solid station fundraising ideas. Here are 20 fundraising ideas successfully implemented by college stations around the country, large and small. Though the ideas are mostly culled from college radio, TV stations should also find many of them adaptable to their situations.

Remember that a good promotion is often a good fundraiser, and vice-versa. So when you think you are doing a promotion, think about how (with minor modifications) you can make it serve as a fundraiser also. That gives you double-impact for the same amount of effort.

So here we go (in no particular order):

Music Magazine Subscriptions

The publisher lets you sell them at a significant discount off retail, and your station keeps the difference. Since these publications focus on new music, it's a good match for the audiences of most college radio stations. SPIN already has such a deal in place, other magazines--desperate for revenue--will work with you if you ask.

Mobile DJ Setups

A couple of turntables, danceable music from your record library, a mic and a mixer are all you need to get started. The initial outlay is relatively small, and the payoff is quick. Cable radio station KSCR (University of Southern California, Los Angeles) made its investment back many times over in just the last few years. If you already have such a system, are you marketing it properly? You may be playing campus bashes, but what about off-campus fraternities, local clubs, high school dances, weddings, bar mitzvahs and confirmations? Make your service known (yellow pages, penny shopper publications, local arts newspapers, etc., and over your own airwaves). By slightly undercutting the prevailing competitive rate, you can do well.

WXXX/KXXX Night at Local Clubs

Every nightclub has at least one slow night of the week (usually Monday or Tuesday), and they may not even be open. Your station can offer to promote that night as "(Your Call Letters) Night," with special bands (e.g., breaking alternative acts from record labels you have good relations with) or DJ services that you can provide. You make a deal to take admission at the door and the club keeps bar sales income, or vice-versa. This can turn around business for the club and yield great promotional benefits for your station.

Vendor Co-Op Advertising

Most college stations aren't aware that franchisees or local branches of national/regional store chains (food, auto, carpet, etc.) have dollars for advertising or underwriting that they never spend. It's called vendor co-op--where the national office provides from 50%-100% of the cost of advertising at the local level. The spot can be anything the local manager wants, as long as it includes a few key words (e.g., name of products) specified by the national office. That's free advertising money in your market, which may go unspent unless you remind the local store it's available.

Program Guide

Do you publish a monthly or quarterly program guide? If so, do you sell space in it? It's a great value-added option to induce people to advertise on your station (i.e., something extra when they buy an on-air sponsorship package). Local clubs, restaurants, campus hangouts, etc., will usually carry them free if you ask (nicely). It's a great promotional boost for the station, too.

Discount Cards

More for promotional value than fundraising, those plastic discount cards distributed to students, etc., allow them to get a percentage off all purchases at participating local merchants. Your call letters are prominently listed on the front, with the merchants' names and addresses (or phones) on the back.

PSA-Style Spots

You know those "Company X reminds you to give blood...A public service message from Company X, serving the tri-state area..." messages. They're paid PSAs, legal to run on any station. Companies do the calling to local busineses and send you the scripts to air, and give a percentage of the revenue to your station. Some of these paid PSA placement firms are sleazy, others do it well. But you could also do it yourself. Either way, it's a neat twist on the regular ad package that may turn around a previously-reluctant local merchant. This was very successful for WYBC-FM (Yale University, New Haven, CT) and KSJS-FM (San Jose State U., San Jose, CA).

Postcards

Print postcards with your call letters and a funky design and convince local merchants to carry them at their cashier counters, selling for 25 to 50 cents each. Record how many cards you gave each merchant, and at the end of a month or semester, collect the money and the remaining cards to insure you're not cheated. This was very successful for KWSB-FM (Western State College, Gunnison, CO).

Fundraising Staff Requirement

Make it a requirement to keep one's air shift that all staff must devote X hours per week to fundraising. That doesn't mean they must sell a certain amount in ads, but they must show they tried. Stand behind your commitment to the importance of fundraising to the survival of the station and your DJs will do more for the station than just DJ. This works well for KSJS-FM (San Jose State U., San Jose, CA).

Sports

This programming is probably the easiest thing to sell. Local merchants love tie-ins to sports promotions and will advertise to be involved. Add a "high school game of the week" to your schedule and watch how much local parents who own businesses will advertise to insure they can hear their children's games!

Create Your Own Events

Things with high community visibility that match your station's pre-existing strengths (e.g., jazz or folk festivals), or political or social importance (e.g., lecture series or public affairs forums with area experts debating) will bring in revenue from: gate admission, event program guide ads, and other underwriting/advertising. Plus you can trade out spots for hotel rooms, food, venue rental, etc., to cover most all event costs. WSOU-FM (Seton Hall U., South Orange, NJ) did this successfully with a Music Business Convention--a one-day event bringing experts from all sides of the music industry to explain how a band could break into the business. Their contacts with successful artists, managers, agents, record label reps, area commercial stations, etc., made lining up the panels easy. Marketed as a benefit event for the station, no panelist was paid. Promoted mainly on the station's airwaves and in trades with local arts magazines and newspapers (reaching the target audience well), door revenue made it highly profitable.

Concert Co-Sponsorships

This can get tricky, but if you're dedicated to becoming a major new music force in your market beyond just playing records on the air, it's worth the effort. For a great case study, see the *NACB Station Handbook* fundraising section for the detailed description of how WFIT-FM (Florida Institute of Technology, Melbourne, FL) started small (with practically no money) and ended up filling large stadiums with major acts!

Restaurant WXXX Plate Specials

Does your station or students in general have a good relationship with a local pizzeria or other area restaurant? Then approach the manager with your version of WFIT's creative fundraising idea, the "WFIT Plate Special." The restaurant cordoned off a few tables where diners (warned in advance) were treated to an unusual meal served by substitute WFIT-supplied waiters. If you wanted a napkin, you had to pay a dollar. Utensils? Another dollar. (See the *NACB Station Handbook* fundraising section for a more detailed description of this.)

A less offensive (and possibly more lucrative) version of this is to convince the restaurant to offer one standard menu entree one night each week as a "WXXX Special" (which you promote at the station) whereby a dollar of the meal cost is donated to the station.

Entertainment Phone Hotline

Though non-commercial stations can't run full-fledged commercials on air, they can run them completely legally over the phone. It's usually done as a music concert hotline with spots preceding the information. However, a big sponsor might pay enough for you to run it as a toll-free number (though a normal local phone # is fine). Or do it as a 900# and make money per call if you think you can generate enough calls.

Auctions

Visit area businesses of all types to donate an item for your auction. Even cash-strapped local merchants can afford to give a pair of theatre tickets, an dress off the irregulars rack, or a slightly dented piece of office furniture. Then solicit bids at local malls, in the student union, and, of course, over the air. A final round, over-the-air bidding war occurs on a pre-designated day and time where you actually sell the donated items.

One variation of the auction is WFIT-FM's winning idea called the "Buy-A-Watt" program. They offered one-watt "share certificates" of the station over the air. At 3 kw, WFIT had 3,000 shares to sell. Of course, the certificates were not real shares, but it gave listeners a sense of ownership of the station they loved to listen to. (This idea can also be used as part of on-air fundraisers. See "On-Air Fundraising" section below.)

T-Shirt Sales

You may think of t-shirts simply as an in-house promotional goodie, but as we stated in the beginning, a good promotion can also be a good fundraiser. When any of your staff attend a community festival or major campus event, make sure they take a few shirts to sell (and wear them themeslves--that's the best promotional tool of all!). It's worth the effort to recruit an art student to make a catchy design.

Alumni

Does your station hold an event for visiting alumni during homecoming or reunion weekend? The refreshments need not be expensive. Your school may be willing to photocopy and insert a flyer about your event in the pack sent to all incoming alumni. Just make sure your station looks neat and allow for alumni to have fun sharing recollections over the air and "guest DJ" a record or two--even if that means interrupting regular programming. Have staff available to run station tours, frequently and conveniently scheduled. Maintain a database of graduating station alumni (the school's alumni relations office may already have a way to do this) and mail a newsletter periodically. People will give to their old station if they feel the money won't be wasted--and a regular newsletter shows you're responsible.

On-Air Fundraising

This topic deserves a whole article on its own, but it's not for everyone. An on-air marathon/begathon (college radio) or telethon (college TV) has its best chance of success only if: 1) you have a large potential audience (i.e., over-the-air stations; it's tough for cable or closed-circuit stations) and 2) your staff is fairly large, willing to put in beyond-the-norm time and effort, and can work as a team.

Grants

This topic gets even more involved than on-air fundraising, but any station--TV or radio, cable or broadcast--has a shot if it qualifies. Despite the current economy, there is still considerable charitable giving being done by foundations, government agencies and corporations. Try to tap your school's development office for professional grant fundraising expertise as to how to write and present a grant proposal. According to non-profit fundraising veteran Kathy Van Bronswyck, each U.S. House of Representatives member can give discretionary grants of up to $5,000 for projects in their district--college radio and TV upgrades among them! Corporations that employ a large percentage of workers in your area are also excellent targets because they want to keep up a good public relations image in their home communities. Supporting the local college's radio or TV station is a highly visible gesture of goodwill.

Don't ignore other state and federal grant sources. Two famous (and highly competitive ones) are the:

- National Telecommunications Information Administration. The NTIA's Public Telecommunications Facilities Program (PTFP) grants give to stations wishing to upgrade their equipment/facilities. Call 202/377-5802 for an application.

- National Endowment for the Arts (NEA). Their media arts program has been known to fund programming projects in both radio and TV. Call 202/682-5570 for their application.

Then there are private foundations. Your librarian can lead you to various foundation directories. Many of them categorize grantors by types of project funded. "Communications," "Media" and "Education" are three appropriate headings for a college station to start with. Virtually all foundations will send their full application guidelines and other descriptive pamphlets free of charge.

Tapping the Student Council

If you get a portion (or all) of your budget from your student government, you may think that dollar figure is a static amount that, if anything, can only go down. Wrong. Some college stations have successfully lobbied their student councils for a greater annual funding allocation and money for special projects. Weber State University's KWCR-FM (Ogden, UT) recommends you come with a well-prepared written and verbal presentation (if you can, produce a promotional videotape to bring along--you are media, after all!) that states a case for why your station is important to the students and the community. Focus on your successes and potential for growth. Things you may take for granted--such as airing PSAs about ecology, date rape, etc.--are important services your station uniquely provides, and should be highlighted. In addition, offering your student government a talk show or coverage of their important meetings (live-remote or tape-delayed) may help sway them your way.

Final Thoughts

Remember that any fundraising idea works best if it involves a large number of station volunteers. That means working with everyone right from the start with the idea-generating brainstorming sessions all the way through implementation. Though that may seem time-consuming, the fact is that your project will be much more successful because 1) you'll get a greater variety and quality of ideas from wide participation and 2) staff commitment is higher when people feel they have a part in the planning of the project. And once you pull it off, the boost in station/staff morale that follows such broad-based efforts yields incalculable benefits.

When engaging in any fundraising project, always think: am I utilizing all the resources available to me? Using your own air time to push the station's fundraising-oriented promotions is obvious. But what about enlisting the business department professor who's a fundraising consultant to area corporations to advise you? Or maybe some marketing course would take on your station's promotion/image positioning as a class project. Perhaps the journalism school would consider placing their students as news anchors--and bring the local bank with them as the program sponsor! The VP at a local commercial station might be flattered to sit on your station's advisory board...if you asked. Consider the wealth of knowledge and resources outside that could be tapped by your station.

If you have questions about any of these fundraising ideas, want to suggest new ones or successful variations of those presented that can be shared with other college stations, or desire to contact stations mentioned above, please contact *College Broadcaster* at 401/863-2225.

Non-Commercial Spot Guidelines

Advertising on non-commercial college TV and radio stations occurs in the form of underwriting announcements. These may take place at any natural break in programming (e.g., at the end of a program segment), including the beginning and end of a program.

Typically :30 seconds in length (although there is no legal restriction on announcement length), an underwriting spot:

• *can identify, but cannot promote*
Thanks to the 1981 FCC ruling on *enhanced underwriting*, in addition to sponsor name, address and phone number, a "menu list" of items that the sponsor offers can be given (e.g., list of products and services) , but cannot be "hyped" by the station (e.g., "go buy these");

• *cannot include qualitative or comparative statements or be a call to action**
Flowery qualitative and comparative adjectives (e.g., "sumptuous food," "best in town") are prohibited, as is urging to do something ("apply for the credit card now");

• *must be a value-neutral description**
Do not ascribe value-imparting adjectives (e.g., "fine dishware") to the product/service;

• *mention of discounts or savings percentage is prohibited*
Not only are specific numbers prohibited (e.g., "10% off") but the concept of a discount (e.g., "on sale now") is also banned.

* The exception to the 2nd and 3rd bullet points above is if the sponsor's *logogram* (the motto which normally accompanies the sponsor's name in promotional and advertising materials) contains such a phrase. For example, "Waterford – Fine Crystal Since 1891," if that is their trademark line, could be used in an underwriting spot. (There is still debate about how far one can go with logograms. When in doubt, it is always better to lean to the conservative side.)

Still and moving images and other special effects may be used in underwriting spots as long as they do not violate the above rules or make the sponsor announcement appear too similar to a commercial. Therefore, a music bed under the announcer is not recommended. As another example, showing a sponsor's place of business with activity going on is fine, but not if the sign "sale" is visible.

Commercial Exceptions to the Non-Commercial Rules

NOTE: Many college stations think all their sponsor announcements have to be non-commercial. This is not necessarily true. Here are some legal exceptions allowing you to run full-fledged commercials:

• If the announcement promotes a non-profit group or activity (e.g., the United Way; an event benefiting the college), you may run normal commercial spots (and charge for them accordingly). Of course, you may still choose to do PSAs for such events instead of, or in addition to, commercial spots.

• During station-designated on-air fundraising campaign periods, you may solicit donations on behalf of your station with "self-commercials" (i.e., calls to action, qualitative adjectives, etc. are OK).

• None of these rules apply if you are a carrier-current or cable radio station, or a closed-circuit or cable TV station, because the FCC's underwriting rules only relate to FCC-licensed broadcast stations. (However, if the policy of your station, school or cable system distributor says you must be non-commercial, remind them that there is no legal requirement to be that way and maybe you can get the policy changed.)

The underwriting rules get very confusing when it comes to promotional announcements bordering on commercial spots. If you are unsure about the legality of something your station is doing or plans to do in this area, contact NACB or a communications attorney.

MEMBERSHIP DRIVE

Introduction...A lot of you cats are a little unclear as to what this membership drive is all about.

What we want is money, don't ever mistake the purpose. We want money, because we need it. We need it to maintain our equipment, to replace our equipment and to have in the bank in case of catastrophe. What's more is that CJSW is like a fixed income family living on minimum wage. Our operating budget is fixed at about the same level every year through student levy. Our advertising budget is limited by the CRTC and our lack of 'universal appeal'. Therefore, like the poverty-line family when Kraft Dinner goes up, we're screwed.

Like the rest of the country we're especially screwed since our levy won't go up 7% to match the G.S.T..

The Radio Bondage... idea is just a clever way of "tying" ('scuse the pun) listener support with our "Friends of CJSW" programme.

Our goal this year is three-fold:

1) It's '91, we want 910 supporters.

2) We want $20,000.

3) We want to introduce the concept of listener supported radio.

We're not *just* asking people for equipment any more, although we will likely still use this money toward capital expenditures. We are asking people to financially commit and support our programmes and our station.

What we're offering... Essentially what we're offering is identification. A group of people will clearly be identified as supporters of CJSW.
The selling point of this is that they will receive a card which gives them discounts at choice businesses around town.
Use the attached list often and remind people that they will make their pledge back in no time.

But wait there's more... This year we are going to have an incentive room. People who pay their pledge can come in and choose an incentive, tape, C.D., record, whatever's left!

Remember... keep it positive, and be creative, this will be fun, it usually is.

Come to Radio Bondage events and drag your friends, if I can bring Bruce Cieslak to "Urge Overkill" you can take your mom to the all-ages gig.

Let me know if you have any problems or questions and 'member my door is always open.

Let's get it on!

Don.
(and may Keith be with you)

SOME BACKGROUND INFORMATION

* Hey! This drive is crucial to the survival and continued growth of CJSW. Much of our capital budget comes from listener donations, most of which are made during the 'Friends of CJSW' membership round-up. Our yearly operating budget is small, (tiny in fact or hadn't you noticed Kerry's wardrobe!) smaller, in fact than one high-priced disc jockey's yearly pay at a commercial station.

* Don't, I repeat *don't* feel guilty or apologetic about asking our listeners to support us financially. Think about it, you are a volunteer and *you* put a lot of effort and energy into giving your audience great radio. You are the perfect person to ask for their support. Moreover, listener response to surveys indicates that our listeners are more than happy to support us!

* We spend less than 1% of our programming time per year asking our listeners for money. Compare this to the number of commercial advertisements that listeners are subjected to by *other* radio stations.

* People want to support us. All the studies show that it makes people feel good to support an organization that they believe in. In fact, this year's drive hasn't even started, and we've had people sending in their money already to become a friend. Dig It!

* "You won't get it if you don't ask." Stations like CJSW have found that at most, one in ten listeners is a supporter. That means that there are thousands of potential donors listening, but we need to ask them for their contribution.

*The goal of "Radio Bondage" is to "tie up" as many supporters as we can to support our programming year round.

*We want 910 supporters and $20,000.

PITCHING - THE ART OF ASKING FOR MONEY

Length and frequency of pitches

*Make sure you start your show with a short, introductory pitch. You need to tell people about Radio Bondage - what it is, what it means and what they get by being a "friend". Also set a goal for your show, and announce any special features or guests, etc.

*Do longer pitches (5 - 7 minutes) approximately every 15 minutes. People need to be pitched at before they'll give.

*In between the longer pitches remind listeners of the phone number and the need for more people to phone during your show. This is a brainwashing technique that has proven to be very effective. You should be reminding people about the membership drive every five minutes.

*it has been found that listeners who pledge hear an average of six pitches before calling in.

Pick a focus

*or decide on a "theme" for each pitch, such as: our history, why we need the money, our programming. This booklet will give you some ideas and information to use in your pitches.

Set a Goal

Dig it, it's really important to set a monetary goal for your show. The goal should be one that you think you can attain, but not without effort. Keep your listeners up on how much more money you need to reach this goal. Challenge yourself and your listeners.

*you put a lot of work into your show, and you're proud of it. Appeal to your listeners' loyalty to it.

*focus your listeners' attention on helping to reach the smaller goal set for your show. It makes people feel they can help achieve that goal by calling in *now.*

Convey a sense of immediacy and urgency

*explain the immediacy of your appeal; CJSW really does need to know that we have supporters in the community, to keep Calgary alternative radio alive and well. This is a real goal, one that has meaning to the station and to you. *Like phone now man!*

*make sure your listeners know that now is the time to call if they like your show.

*convey a sense of urgency about calling before your show is over, without begging, (crying sometimes works though.)

*ask your listeners to go to the phone right now and dial 220-8497; volunteers are waiting to take your call.

Your pitches should sound be...

*positive, sincere and confident

*personal; appeal to that individual listener, not to "all of you" out there.

*make your pitches sound conversational.

*during your pitch (and your show) make it sound (and we hope it's true!) like a lot is going on; keep E-N-E-R-G-Y levels up!

Try using "outside" pitchers

*bring in volunteers from the phone room to do a pitch with you; they can relate an interesting call, compliment or anecdote.

*bring in a volunteer from an organization in town and ask them why they and their organization are friends/members of CJSW.

*ask musicians or celebrities to come pitch with you; get them to talk about their work and why they are members of CJSW.

*make it personal and interesting for your listeners; the 'Friends of CJSW' is run and 'membershipped' by people, after all

THE BASICS - ABOUT PLEDGING

How a listener can add to 'Friends of CJSW' totals:

1. make a pledge to become a member. There is no minimum pledge, although $25 is needed to get a "Friends card".

2. attend a 'Friends of CJSW' event

These are the some of the benefits a 'friend' of CJSW gets:

*all donors get a button, and a sticker.
*pledges over $25 automatically become 'Friends of CJSW' and also get to choose a giveaway from CJSW's huge room o' gifts which includes CDs, records, cassettes in all categories of music, and other neat things like tickets to plays and events.
*pledges over $45 receive a CJSW coffee mug in addition to membership
*pledges over $55 receive a CJSW T-shirt and a membership
*pledges over $75 will receive a T-shirt , CJSW mug and membership
*all 'friends' get the satisfaction of knowing that they are helping to keep campus/community radio, and specifically the program they are listening to right now, on the air, and helping to improve the service that CJSW offers.
*Friends of CJSW will receive a membership card which will entitle them to discounts at the following businesses (and more): **Collector's Axe, Manana, It's Maggies, Mekka, Divine Decadence, West Beach, Loose Moose Theatre, Mega-tunes, One Yellow Rabbit, Phoenix Comics, Fidelios Mount Royal, Repubik, Maenad Theatre Productions, The Record Store**
* In addition, friends will receive special ticket prices at various special CJSW presentations throughout the year

WHAT IF ... THE PHONES AREN'T RINGING

* keep pitching, but try another focus for your pitching.

***Hey radio is real!** For a few dollars a year, you get good radio. Even though we cannot give out tax receipts this year, for the cost of a cheap pair of jeans, a couple of albums, a medium-priced dinner, a medium-priced hair cut, a movie and popcorn for two, etc. (all of which you can't get a tax receipt for), you support Calgary's alternative for a full year. Even if you only listen to one or two shows per year, you get a lot of value for your money. On top of putting your money towards supporting something you believe in, you get nifty gifts, and discounts all over town.

* explain the immediacy of the situation; we need your membership, we rely on it to keep campus/community radio coming to you, and this program in particular. But be upbeat! Emphasize that you would like them to be the next pledger, to add to those who have already become members during the course of your program as opposed to saying that nobody's phoning. No one wants to belong to a sinking ship.

* we need supporters, we're not kidding!
Having 'friends' makes us know that we have committed

supporters out there.

* ask listener to phone NOW, 220-8497, if the lines are busy please keep trying.

* try to remain positive and confident. Remember the statistic, listeners need to hear six pitches before they decide to call in. So think brain-wash, that listener may call in on another show, so all is not lost!

* remember: do not blackmail the listener. It's okay to let them blackmail you, ie, play certain songs in exchange for a pledge. But use discretion.

Pitching Theme #1
INTRODUCING RADIO BONDAGE

* "You are listening to RADIO BONDAGE, CJSW's first membership round-up for Friends of CJSW

* "We are hoping to make $20,000 by Friday October 19"

* "Stay tuned for our special Radio Bondage 90 show. We want to give you our best today/tonight to convince you to phone in and pledge your membership of our show"

* "Another listener just phoned to become a member, and now the current total is ______, and we're on our way to our 'Friends of CJSW' goal of 20,000 dollars. During the next hour (or whatever), we need ______more money to reach ________. Dial 220 -8497, and tell us that you'll become a friend this station."

* " Volunteers are waiting to take your pledge at 220-8497, call now."

* "Remember, CJSW is a listener supported, volunteer-run, campus/community radio station — call now and give us your support."

Pitching Theme # 2
CJSW HISTORY

* "we started broadcasting at SAIT in 1958 and have continually expanded
since then and become a major influence in the Calgary community.

* "We are part of a network of over 40 campus/community stations across Canada."

* "In 1958 we began broadcasting 40 hours a week. We now broadcast 24 hours a day for most days of the year."

* "We moved to cable in the '70s and began broadcasting on 101.5; we now broadcast at 1900 watts from our transmitter site at SAIT, and are still on cable at 106.9"

* "Look babies, the only possible way we can to upgrade and improve is with your help.

* "Our capital income comes from our listeners. Our production room and on-air booth were equipped entirely with money raised during funding drives over the years.

* CJSW is now well-equipped, but we still rely on money from listeners for day-to-day operation — this helps to maintain our independence from multi-national environment wrecking swine, it also allows us to be innovative and daring — we don't have to rely very much on commercial sponsors; it's the quality, not the quantity of our listenership that concerns us. "

Pitching Theme #3
PROGRAMMING — WHAT IT'S ABOUT

* we have over 80 different programs a week, the vast majority of which are done by volunteers

* 70% of our programming is music; we permit a maximum of 4 minutes of advertising an hour between the 6 am and midnight ; that's less than a third of what commercial stations aim for.

* 20 hours a week of Blues and Jazz, on nine different programs.

* 3 hours of reggae a week, on two different programmes.

* 1 program by and for women.

* 2 programs dedicated to funk and soul music

* 1 Gay/Lesbian program that is the only media outlet for the concerns of the Gay/Lesbian community in Calgary

* programs in 9 languages: Greek, Spanish, German, Cantonese, Mandarin, Croatian, Ukrainian, French, Filipino and of course, English.

* innumerable types of music: Folk, Reggae, Jazz, Rock, Pop, Experimental, Classical, Country, Bluegrass, Rap, Soul, African, etc.

* we cover the local music scene. Ours is the only radio station that plays demo tapes from local artists in all genres who aren't signed, on all our programs, not just a special 1/2 hour 'demos' show. We want to do live broadcasts of local music, and your money will help.

* we cover university sports & do live broadcasts of Dinosaur athletics

* other programming includes regular programming on the arts: film, audio, visual & dramatic arts, poetry and creative writing. We also have public affairs covering such issues as campus politics, Canadian issues, international issues, and development.

* We publish VOX, Calgary's guide to the alternative arts.

The Future - Opportunities and Challenges

* we want to continue to challenge what the concept of radio is

Pitching Theme #5
DOLLARS AND CENTS

* Maintaining a radio station with 300 volunteers, 7 days a week, is an amazing undertaking

* CJSW does it for $230,000/year

* Our entire budget represents the salary of one hot-shot broadcaster in commercial radio, or the cost of one slick promotional campaign for a typical radio station

* even though most of the work is done by volunteers, and many programmers even buy their own records & tapes, there are a lot of basics to cover

* The Basics:
- equipping a production studio costs about $60,000
- this includes turntables, mixing boards, microphones, headphones, styli, cassette decks, reel-to-reel recorders, cart recorders, thousands of feet of wire, furniture, speakers, amplifiers, monitors

* our $20,000 goal represents only a small fraction of the money we need; we don't want to make the listeners foot the whole bill, after all! 'Friends of CJSW' is just one aspect of the work we do to raise funds for equipment

* we're not standing still - - we are currently broadcasting from a brand new control studio equipped by funds from our previous fund-raising efforts

* we would like to do more:
-live broadcasts

- involve more students and community groups in our programming
-up-date our production facilities
- even increase our power some day

* we need your help to do these things; call now and pledge your membership

SO WHAT DO I DO?

1. Provide at least one telephone operator during your program.

2. Sign up for at least one telephone shift yourself.

3. Attend all 'Friends of CJSW' Membership meetings.

4. Put as much time, effort, and thought into producing the most creative Funding Drive Show you can do. Have fun with it!

5. Volunteer for other tasks (putting up posters, working at live drive events, helping with organizational activities, etc) if possible.

6. It is also more important than ever that each and every volunteer at CJSW go out into the community and get people to become members in advance of the Membership Round-up. This means going to relatives, people that we have interviewed in the past, people we know who are listeners, and just ordinary people on the street. There is no reason why people should not sign up in advance. Try to bring in paid memberships to cut down on the amount of mail we have to send out.

Fundraising & Underwriting transcript, 11/18/90

G=Glenn Gutmacher, Publications Director and Executive Editor, *College Broadcaster* magazine, former Sales and Development Manager, WYBC-FM, Yale University, New Haven, CT; P=Jon Pernick, Promotions Director, SPIN Magazine (now Alternative Marketing Manager, Elektra Records), former General Manager and Underwriting Director, WFIT-FM, Florida Institute of Technology, Melbourne, FL

G: This is basically an idea-generating session. Hopefully you are someone who runs the financial side of your station or you're taking notes for somebody who is. Because when you leave here you're going to have a lot of things that you can implement at your station, right off [the bat]. Things that are going to make money, things that are going to improve the image of your station. If they don't work, you should tell me, because it means something unusual is happening in the circumstances of your particular station. Because these things do work; they're all tested. The only reason they don't get passed on year-to-year, as you probably know, is that when [managers] graduate they rarely pass on what they picked up over that year to the next person. That's too bad, because it takes about a year to figure out what's going on. So we'll help fill in that gap. We're both former underwriting managers at our respective stations.

One thing you should keep in mind is that a good fundraising event or tactic is also a good promotions tactic. The two really are really very closely related. If you do it right, not only are you going to make money for your station but you're going to improve the public relations value and image of your station, so you're going to get a little audience pick-up, too. It's a nice double-win situation.

I'd like Jon to start, because I know he did some incredible things while he was at WFIT, starting from basically nothing. Why don't you tell us some of those promotion-fundraising combinations?

P: Just to give a quick background on the station I got involved with, it was very small when I first started. [Though] we were 3,000 watts, we really didn't do anything much. We sold some underwriting--we had one underwriting/sales director. The only time he went out to sell underwriting was when he needed money, because he got paid a commission. Otherwise, he never did [anything]. It wasn't formal. There were people who were supposedly underwriting but were never sending in their checks. We found one local business--a record store--that was running [on air] for eight months, but they never paid us. So it was quite dismal...in the underwriting program and the whole fundraising program in the station in general.

But as far as tying in promotions [with fundraising], we did two major promotions at the radio station that were both great for our visual image and were great to make money. The first one occurred in 1986, four months after I took over as General Manager. It was to develop a concert series for the radio station. We followed the same path as probably most college stations have in the sense that we co-produced with a local promoter. A local promoter would come to us, they'd have everything all set, [and say] "would you like to sponsor the show with us?" I decided that there was a lot of money to be made in promoting concerts, and our station should be promoting it because we didn't do much except ticket giveaways.

I spoke with the...campus activities people, I mentioned the idea to them. They were usually putting on shows of huge proportions with mainstream music, whereas I wanted to do shows that targeted the market of the radio station itself. We put up the [resources] 50-50. We'd use the talents, recognition and the capabilities of the radio station to promote shows, and they [campus activities] were going to provide us the experience of promoting concerts. It just worked out. I had the phone number of a booking agency in New York City. This agency is called Premiere Talent, and they were booking Suzanne Vega at the time, and I called to find out about booking. She wasn't available, but they asked me about a band called The Del Fuegos. I said, "yeah, of course I know The Del Fuegos." Their second album was out, it was called "Don't Run Wild," was the big hit single off of it. And we decided to go and book the show. It cost $1,500 for that. The campus activities people provided us the additional support of getting sound and lights and all the other necessary components of putting on a concert. We found a sponsor for the show. We just went to a local record store--actually it was part of a regional chain--and we got them to give us $1,000 to co-sponsor the show and they would be able to put up signs and advertise at the concert. They said "fine," gave us $1,000. We put up the other $500 that it cost, and did the show with the assistance of the campus activities people. We lost $7.50 on that show. We were trying to go for a profit-making venture, but in a case like that where you're putting money up front, we lost. But we did a show three weeks later by Modern English. Now the show happened to sell out, and we made a $5,000 profit. It did quite well.

We did one other show that year. We skipped the summer, and in the fall of 1987, we came back with (CHECK NAME) Beat Rodeo. It just happened to be a concert sponsored by SPIN magazine. That show we made another $6,000. We did it at a local civic auditorium. Two months later, in December, we were doing the Bolshoi. I not only wanted to do the concerts but I saw a very vast potential in the market to have a new music nightclub. We didn't have any in the area. It was typical rock clubs and top-40 dance clubs. So we decided we need to find a club that's willing to experiment to use alternative dance music to do a night there. So I did some research within the market. We found a Hilton Hotel--a $17 million, brand-new hotel--that did no business on Saturday night. The first night I went in, there were five people. They were losing major bucks. So I got them to experiment, to take a risk with WFIT.

When I first went in there, the manager of the hotel thought that a college radio station played music that appealed to someone wearing army boots, black jeans, black jacket, had a mohawk, safety pin in the nose--the works. I dispelled that image, and we brought in 350 people that first Saturday night. He loved it. He made a lot of money, it was the most people he saw since the club opened up. He agreed that night that we would start a full-time promotion every Saturday night at his club, starting January 17. Within the first year, we made $90,000 from the sponsorship of that one club, not to mention all the other benefits that came along with it--free hotel rooms, free catering [laughter]. It worked out quite well. Not only did we made $90,000, but now the station was being promoted further out. In other words, we did advertising campaigns to promote the nightclub because now it became a profit-making venture for the radio station. So we promoted it in newspapers, flyers, and we lived in a beach community, so we had a banner flying up and down the beach on weekends. And the amazing part was that the club paid for it all. The station just promoted it on the radio station. And we didn't violate any FCC rules if anyone was worried about that.

G: I love hearing things about WFIT because it's obviously a success-story college station. You're probably thinking "$90,000--oh my God, how did he get to that?" I'd like to break this down into the component steps. Let's start from the beginning. What did he really do, what did it take to get to this point?

First of all, there was somebody who was really taking charge of this, a fundraising director--there was a person in charge of this effort. How many stations here have a specific fundraising/underwriting director? [more than half] How many have a promotions director? [about the same] The promotions director--if you've picked up from what he's been saying--there's a lot of overlap there. You may be in a situation where you don't have enough staff to have lots of these different managers. Your promotions director is the best person to also make your underwriting director. Combine those two job functions if you can't split it up between two separate people. If you don't have either, then you really should. I can't stress enough how important it is to have somebody in that role at your station...who can take charge of those things. Even if they're not experienced at all, because after a while, they're going to get the hang of it.

P: One of the problems we encountered, and that I've heard most people say, is "I don't have the time," is probably something you hear very, very often. So maybe what you should do is work on a project-oriented basis. In other words, delegate the responsibility of one sole project to one person. That not only limits the responsibility that person has, but it gives that person a whole project. In management terms it's called "job enrichment." They're able to see that whole project, from point A to point B, from beginning to completion. And they'll feel good seeing that project end knowing they were responsible for it.

G: The other thing that probably phased you was that start-up cash. You needed that $500. Where'd you get that?

P: We had it within our budget. The show was in March, and the university gave us $17,000 [annual station budget]. We did very limited underwriting. I was willing to take the risk, and I convinced the university to let us take the risk of $500.

G: You may be in a situation where your budget is a little bit--maybe a lot--tighter than that. $17,000's not that bad. Remember if you've got that other organization--the [local record store]--put in $1,000. So if you get that local promoter to put up that $1,000, that is your leverage point when you go to the [college] administration and say, "hey, I've got this great event planned, I've got this local promoter who will put up $1,000. The least you can do is put up $500 to match it." In the end, everyone's going to make money on the whole deal. Once you can do one successful thing like that, then they'll begin to develop that confidence in you. I know how it is with administrations: they have no faith in you at all; in fact, they'd probably prefer you don't exist. So you've got to do these kinds of events that show there is a business structure in the station, that you are capable of pulling off events that are fiscally and organizationally sound, besides being fun.

P: We did three shows with them in that format, and it kind of ended. But it was so successful that I decided to continue the shows because of the huge amounts of money that we were making. And then, a year and a half later, I wanted to do some shows during our fund drive. I wanted to try to increase the revenues of the station. At that time, before the drinking [age] went to 21, Budweiser was on campus and had a campus rep. We spoke with them. Budweiser gave us $1,000. But we gave them three shows for that $1,000. But the value that they see out of it, it's called "signage." It gives them the ability to put signs and banners up, and that means a lot to them. You put their name on a ticket, "Budweiser presents such and such," little things like that means a lot for them. Since the induction of no alcohol on campus and breweries not able to advertise on campus, you won't find a Budweiser doing that. But I know for a fact the U.S. Army and probably your campus ROTC have money to spend on advertising. That's just one area. Target businesses that appeal to college students. They usually have advertising dollars [for this market].

G: The key is that there are other resources on your campus. I can't believe how many campus radio stations are acting in isolation. You have so many resources on your campus and in your local community that you can tap into, which in effect, expand your promotion and underwriting sales force. When you go to the campus activities folks, you may not have the best relationship with them, but if you can develop something that's going to take place on or near the campus, which the school's students benefit from but which also benefits you, then they're going to feel it's partly their event and they're going to put some money into it and some staff support. Which is really what you want, because you need a lot of people to get these events to happen. Don't depend just on your own station staff. There are a lot of other resources out there.

P: Tons. One of the best ways if you need to raise money and you want to align yourself with a business is to pick up some of your local magazines and listen--most people won't--listen to the commercial radio stations and find out who is advertising in the community. Because the first step in doing any type of promotion or trying to get any type of dollars is finding out: does that business have an ad budget? Do they have money to spend on advertising? That's the first critical step in getting money. So what you do is if you look at a magazine, your local music magazine, your newspaper or any type of advertising vehicle, and you see an ad from some business, you've already established that they have money to spend. Now your hardest job is done. You've found out that there is money available. Your next step is to convince them to spend that money with you, and not with another advertising vehicle.

G: Another thing you mentioned as far as getting these concerts going, you were contacting agents and promoters. How did you find out about those folks?

P: I fell upon it. I didn't know anything about concert bookings. It just so happens in 1985 I met Suzanne Vega. I called up the record company, said I was going to be in such-and-such a place and I'd like to see the show. So they got me the tickets and they said you could meet her backstage. Just out of pure desire to promote a concert, I said "Suzanne, I'd like to book you in concert in Florida." So she said, "ok, here's my booking agent, it's called Premiere," and she gave me the phone number. And that's how I initially started.

But there are two ways to go about doing it. *Billboard* magazine produces a publication called a *Talent and Touring Directory*. It lists most artists on major labels and some on the independent labels with their booking agents and management companies. What you need to do is to find out if it's a band that currently has a new release out. If they do, you might want to try to bring them around, like the Hoodoo Gurus. So you'd look in the book under "Hoodoo Gurus," and then you'd find out the management agency is FBI and then you'd...call FBI and ask for the agent of Hoodoo Gurus. Most likely it's going to take you several times to call. Five, six, seven, eight times. They're very busy people. They'll give you a call back. If they're coming through your area, it might be possible.

The second thing you might do is look up your record Yellow Pages [*Yellow Pages of Rock*, published by The Album Network, Burbank, CA] under "Concert Promoters." Typically one agent has to cover the whole country, so what he does is subcontract his work out to local people. So within the state of Florida there are two concert bookers. They're middlemen. They'll find out all the shows that are touring through their local area, and they would have a list of 30 or 40 different agencies for bands on tour and the dates they were going to come through your area. And I was on their mailing list. Once a month I got these lists and I'd look down, and I'd say "I want this band, this band, this band, and this band," and I'd call up. It's a basic negotiation. A band is a product, believe it or not. They're on tour and a band is asking for $5,000. I don't think they're worth $5,000; I'll offer $1,000, and you barter. That's how you get your show. So look in your [rock] Yellow Pages...that's one way to find out.

There are two other resources that you might have. They're rather expensive, and probably cost-prohibitive. One is called *Performance* magazine. It's a magazine that lists all the bands touring around the country. And it gives you explicit dates of when they're touring and where they're touring. The other one is called--I can't remember--but I'll remember some time in the next hour.

G: Obviously, there are tie-ins here to music, so it's also important for that promotions director to be in touch with the music department of the radio station. There's a lot of cross-over there....[but] let's look at the things that tie in to [non-music areas]. Alumni and advertiser receptions. I'm not talking fancy, caviar, everyone-in-black-tie events. One night, maybe once a semester, what you're going to do is have a mass-mailing to all these businesses that you've targeted through the local publications that Jon was talking about before, along with your current underwriters, and you want to bring them all to an event with all your key station people. All you need are basic refreshments, you're not going to serve a meal. You'll have a little station tour, maybe some kind of presentation, you can borrow a slide projector from the A/V department at your school. It'd be nice to put something together, even if it's just overheads on transparencies, with some photos which you can shoot on slide [film]. Something along those lines to get people psyched about what the station is doing, just to get them to understand what your station is about. A lot of folks--those businesses--don't know who you are. You live it [the station] every day and you think that WXXX or KXXX is the greatest thing since sliced bread, but most of those businesses haven't heard you and don't know who you are. So you need to do an event like this. You'll probably have to do a lot of follow-up calls, because people won't recognize your call letters, so you're going to have to pursue that. But what you can do is when you get those folks [to your event], use your current underwriters as a selling tool to convince the potential undewriters that there is something to your station. It's one thing for you, as a student at the station, to say "it's worth underwriting some programs on [the station]," Of course, you're selling the station. They know you're trying to sell. But if one of their peers--someone who owns a business in town just like them--says "well, it's actually got some demographics that I can't reach any other way, it's been pretty worthwhile for us," that can make an impact.

Also I want to look at the program guide. How many stations put out a program guide regularly? That's about a quarter [of the audience]. That's not good. This does not have to be an expensive thing. But I'm not talking about [just] doing a playlist. A program guide can be in newspaper format, it can be an 11" X 17" folded in half. [Audience member hands Gutmacher his station's program guide] From WFMO, which is at Tufts [University]. You actually get this [printed] as an insert in the campus paper?

G: Did you do this by trade or did you pay for it?

Audience: We paid for it, but they give us free ads the rest of the year.

G: That's one kind of deal. But you really shouldn't have to use much cash for these types of things. Especially with your campus paper. Even if they don't think you're that viable [an organization], they always have available space. I've never seen a campus paper that sells every single ad space they've got. So they should be willing to do some kind of trade with you. Yeah, that's a perfect place to stick in your [program guide] if you can't afford your own. It can be a very basic thing. What you should be [including] in it: Talk about your specialty shows, a little description about each one, which is great; some major bands; a listing of the board; kind of a general P.R. piece; checkerboard format schedule. Obviously a free-form station.

[Handed another station's guide] We've got something else here. KSFS telling us...what's the feature here? Two [11" X 17"] sheets, folded. This doesn't have to be stapled. Most schools have free mailing to the student mailboxes, or at least you can place them in the dorms, so you have no mailing costs. You think the word is out, you think people know your station, but it can change rapidly: You know your format one semester may not be the one you have the next semester. So it's important to keep them [your audience] updated as to what's going on.

I'd like to see some [program schedule] consistency overall, because when you're trying to sell the concept to an underwriter, if you're changing completely semester to semester, it's really difficult for them to see how you might viable for them [to reach a particular audience]. So even if the shows do change, if there's a way you can describe it so it seems like things haven't changed much. Call it "free form," don't really describe it, even though the names have changed.

What do you think, Jon? What's good to see in a program guide, if you're going to make it low-budget?

P: We just started doing one when I was leaving [WFIT]. I actually hired someone. I hired a staff member, paid him $400 to do all our writing and production and everything. Something could be done as simply as on a typewriter, or maybe if the school has computers, it's really simple. Just take a board--I've just seen how we do it at SPIN--just take a sheet of paper, 11" X 17" like this, and draw out boxes of how you want it to look. And you would type between that space, paste with glue or whatever, and take it to the store and xerox it. That's how crude you could get, but if it gets the word out, that's important. As long as it looks all right. I'm not advocating putting out a shabby piece of work, but it can be done simply...with a lot of motivation and passion.

G: The program guide is going to really make a difference because it starts people talking about your station. It will bring the attention of potential underwriters. And when you present your station, it's an important part of an underwriting kit. You really need a full-fledged presentation that you can make to folks. That doesn't mean it has to be expensive...what makes an underwriting kit, why is it important?

P: When I first started doing underwriting, I took over and we were selling spots at $4 apiece. I thought that was kind of low for the radio station. So my first idea was to see what spots were selling for in the market of commercial radio. You have to remember...when you go out and sell undewriting, you're selling it not so much on the point of making a donation to the radio station, as much as you'd like to see that, but you're selling it based on the value of the radio station to that consumer. And you're fighting for ad dollars. He has $X available, and you're fighting for that. So I looked at what prices were going for in commercial radio, just to give me an idea. I called up all the stations and I said, "Hi, I'm John Doe from XYZ and I'm opening up this business in several weeks and I'd like to get your rate card and a sales kit." They just send it right out to you. So I accumulated all these sales kits from the local radio stations. And I found out the rates were $12, $18, some $30. Over in Orlando, which was 50 miles away, they were selling for $200-$300 a spot. So from $4 [a spot] I said--$8. I just wanted to keep it lower than everyone else. So we did it at $8, and we did well. I found I had a problem when I went out and tried to sell my radio time. My underwriting spots I called "non-commercial advertising," because when you go out to a local business and they heard underwriting, they typically think of "Channel 13 thanks such and such for their contribution" and that's it. But you have to sell them on enhanced underwriting and the value that it's going to be to them. And it's hard to walk into a business without it. So we went and created an advertising sales kit for the radio station. I never did one before, but I looked at all the components that are inside these commercial radio station sales kits, and I took out the points that I thought would sell the station. You want to have your radio frequency, your power output, your schedule. We had a rate card, the programming that we offered, we created little packages. In other words, you could buy X number of spots on this program for $X. And if you take it for three months you can get it at this lower price, for nine months at this lower price. So I took the best points out of all the different radio stations' sales kits, I wrote up what I wanted to have in it. Then I went and talked to the university's graphic arts department and said, "listen, this is what I want to do, will you help me?" And they will, on most campuses [e.g., as a class project]. And they created a really nice kit for me. And they're using it in their sales. Right now, when I left, the current [income from] underwriting was $189,000 because we sell our spots for $36. So it slowly built up from $4 a spot, from something very crude, where we had two or three underwriting acknowledgments per day, and over a three to four year period, I slowly built it up to where it is.

Audience: Was that per-spot, or did you have a sponsorship hour?

P: We sold it on a per-spot basis. In other words, our highest spot was $36; our lowest spot was $12. The rate differential depended on the number of times we ran their spot per week. If they took a one week package and it only two times per day, they'd be charged $36 [a spot]. If they took a nine month package and they ran four times a day, then the rate was as low as $12. It's really just looking at what's out there, what the other stations are charging, and use your own good judgment...to develop those rates. And if you see they're too high, don't be afraid, you made a mistake--everyone makes mistakes--go back and lower your rates.

Audience: Did you run into any problems with legalities, charging different rates for different times of the day in underwriting?

P: No, it's perfectly legal. From an FCC standpoint, they do not saying anything as far as rate structures. We didn't have to worry about that. I had it checked over...by our lawyer.

Audience: What station was this?

P: This is WFIT, in a small town. We're 30,000 watts. We broadcast to the north about 20 miles, to the south as far as 40 miles, but it's very rural down to the south. To the east we had an ocean [Atlantic], so that didn't affect us. And to the west there were cows and Mormons, and we didn't consider that [market] either. [Laughter]...We did buy Arbitron ratings for the station and we found that we had a cume audience of about 36,000 people a week listening to us.

Audience: Are the Arbitrons less [expensive] for a non-commercial [station] if you want to buy them?

P: Arbitron does not list college radio stations in the books that come out. As a college, non-commercial station, you are competition to commercial radio. There's no two ways about it, you're their competition. And they want...as little competition as possible. That's why you're not listed in the book. Now there's an organization called the Radio Research Consortium, and they will produce your Arbitron results for you. Arbitron sends out booklets and they send out diaries. People are paid to report in their diaries, and they're supposed to mark down every single station that they listen to, no matter how many times, no matter how [briefly] they tune in or tune out...and all this information is fed back to Arbitron and is in Arbitron's databanks. So all you need to do is find someone that will access those databanks. Arbitron comes out four times a year, depending on the region that you're in. If you're in a smaller community, it will come out once a year. I suggest even if you're a TV station you get your results printed out because you would be in the Nielsen and Arbitron results also. When I have a minimal report printed out, it costs between $400 and $500. During the major sweep, it would cost me $1,200 to get my reports. Not only were we able to validate it to the university as far as spending that kind of money for underwriting purposes, but from a pure programming standpoint I was able to tell what was happening to my audience throughout the day. Because it's very nice to know what's going on in the whole market.

Audience: We serve the New York area, from WSOU...I've heard it's close to $5,000.

P: No, because if you call up Tom at the Radio Research Consortium, it's in Silver Springs, Maryland.

Audience: They could do a lot lower price...?

P: Yes. I gave this information to KUSF in San Francisco, and they get it for that low price also...This will give you the license [to use the data]. You can't use that [Arbitron] information to sell your station. It's illegal. It's information that's owned by them, so with this, you will be able to go out and sell your station based on those numbers.

Audience: What about Birch [another radio ratings service]?

P: I believe Birch does publish college radio.

G: I think it might be worth summarizing this. When it comes to underwriting rules, college stations act much more conservative than they have to. I think most of the blame goes to these faculty advisors. They feel if you do any more than these PBS-style things like "this [program] was brought to you by company X," that you're breaking the law. Which couldn't be further from the truth. In recent years, the rules for commercial and non-commercial stations have been blurring. There is really very little difference between what you can do in an underwriting spot and a commercial spot. However, there are some general rules and in case you don't know them. This comes from the National Federation of Community Broadcasters newsletter:

Underwriting can identify, but it cannot promote. That basically means you can list an event, you can say what it is, but you can't in the spot say "go check out concert X," but you can say "concert X will be at..."

It cannot be qualitative, comparative, or a call to action. "Joe's Pizza is the best in town," [that's comparative--making it sound better than other pizzerias]. Qualitative meaning you can't use elaborate adjective descriptions, like "mouthwatering pizza" [ascribing qualities through adjectives to make it sound better]. You basically have to stick to nouns [laughter]...and verbs. But you can be pretty creative within that. And "call to action," is what we said before in promoting [a concert]--"go do something," you can't do that.

It must be a value-neutral description. You can't impart...

Audience: ...Endorse it.

G: Yeah. You need to state the facts without hyping it.
It may contain name, location and other information which is not an inducement to buy, sell or rent. So you can have...basic info but you can't push them to buy, sell or rent, which is what the "call to action" [is about].

The mention of discounts or savings percentage is not allowed. So, unfortunately, like those ads in the newspaper in which you have a coupon, you basically cannot have an audio coupon [when] you're non-commercial.

Audience: Can you mention that if you mention the radio station at the business [location] you will receive a discount without saying how much of a discount?

P: No, it's illegal. We had a huge underwriting program, and we went to the point where we tried to sell ourselves to ad agencies. That was at the most extreme point.

When I first started out, I was very, very naive about the rules. And I would come to conferences like this...I was very unsure, but gradually I became very well aware and very informed of what the FCC rules were. And there's a big, open gray area, and I took it right to that stop sign at which the FCC says "no." I feel very safe saying I exploited the FCC rules: I took them right up to that point. Because the FCC realizes, and the reason they created enhanced underwriting, was for stations to...be able to make and raise revenues.

If you need a statement of what Glenn just said. A spot that I would run would [sound] similar to: "WFIT would like to thank the Gap for their support of our programming." Now you would have a music bed of Midnight Oil or something. "The Gap is a young men's clothing store. They carry Levi's 501 jeans, 505 jeans, sweaters, clothes and underwear. The Gap is located at 5th Avenue and 19th Street in New York City in downtown New York. Their phone number is 777-8500. Once again, WFIT would like to thank the Gap for their support." And we'd have a music bed under it. That's perfectly legal. Jingle of the company ok to use.

Audience: How long can a spot be?

P: There is no FCC rule of how long a spot is. We sell spots based on a 30 second spot. We look from the point of view, the less we interrupt our programming, the better. So we thought 30 seconds would be fine.

Audience: What you've just gone over is pretty vague. But I've encountered some situations that are even vaguer and I'm not sure if they're legal. For example, a guy wanted to sponsor time with the message that he was hiring people. The message that he wanted to get across was that he was paying whatever an hour. And we couldn't say, "go down and fill out an application," but could we say, "this organization is hiring S.U. student for this much an hour."

P: This comes into a couple of different areas. It gets tricky. You can do it as a public service. If you don't get paid, you can advertise. You could get paid and run a full spot for a non-profit agency. If you have the local Easter Seals or a local children's orphanage, you could run a full spot that would run on your local commercial station [run it] on your station and get paid for it and not break FCC rules because it's only used for for-profit ventures.

G: Is that clear? If it's a non-profit company you can [run] a full-fledged commercial on your station. There is no limitation if it's a non-profit venture.

P: So that's the Federal Government: the ROTC, the Navy, the Coast Guard, agencies like that. If you have a local theater group, you can also charge them. As long they're non-profit and [meet] IRS part 501c(3) standards.

G: Now is a group at a school which, of course, is going to be considered non-profit--is that considered non-profit?

P: Yeah.

G: So all those groups on campus that are student clubs that want to advertise full-fledged commercials can...

Audience: What if you're working with a promotion company, and they give us six sets of tickets. How can we run a spot saying we're going to be giving them away, and they want their name mentioned?

P: The way I understand it, and I've done a good amount of research, if they give you those tickets with the explicit intent that you have to give them away over the air, that is illegal. Because they are paying you for advertising. When the FCC talks, they talk in terms of the word "consideration." Consideration is anything of value. And therefore those tickets have X amount of value. How do you get around it? Let them give you the tickets without any explicit intent to give them [away] over the air. In other words, [if they don't tell you what to do with the tickets, it's legal. So you could give some to the staff, and it just so happens that you give some over the air. But the source of the tickets and the giving away over the air are not officially connected.]

Audience: How is it classified?

P: You would use it as a station promotion.

G: List it [on the program log] under "promo," as opposed to "PSA" and "AD."

Audience: In a promo, you can mention the name of the company and that they provided...

P: You can say anything. If it's to promote [and] support your station, and you want to say, "Give us a call right now for those tickets to the Hoodoo Gurus, we got an $18 value on those tickets," and that's making your station look good, then you can go ahead and do it.

Just one thing overall--I mentioned this to Glenn earlier--you do not have the FCC driving around in a black truck. They don't have millions of them around the country just listening to your radio station waiting to catch you. They don't have inspectors all over. They maybe have a couple of inspectors and that's really about it. What's going to get you caught are two different things: First, a commercial station might monitor you. And they do. Program directors will monitor you to find out what's going on at your station. That's their job. Now they hear you running a full spot, they could call the FCC. Would they? Probably not, unless they really feel you're a force that's taking dollars away from them. Let's say someone called the FCC that you're running a true spot. You said, "the hell with the FCC, I'm doing it my way, and I'm taking advertising." What's going to happen? The FCC will probably call you up and say, "hey, listen, we heard a spot running on your station, that's illegal. Please send us a statement." And if you're in the wrong, the first time they're not going to do anything to you. They're going to say "take it off the air" and everything's cool. Now if you do it again, then you're going to get penalized. You'll probably get a penalty of $5,000 to $10,000 thrown on top of your station. If you do it...a third time, you'll probably lose your license.

G: You know that letter doesn't go to your station manager, it goes to the license-holder. That's your Board of Regents, the high-up people who hardly ever hear of anything, and all of a sudden they get this letter from the FCC saying "you guys fucked up." That's going to really screw up your station. [Laughter]

P: In other words, just be cautious. Don't try and jump on top of the commercial stations, but be open to the ways to make revenue. The FCC has relaxed the rules so you can make money on it. So you should take full advantage of the rules.

Audience: ...About sports. We broadcast a lot of the football games and basketball games...How did you go about fitting these [spots] in...?

P: I normally did my spots at about five-after or ten-after the hour. I just had times that I put into my program log so that they would be read. Now the FCC also has a rule that it [the underwriting announcement] has to be [at] a natural break within the programming. In other words, if your DJs try and go from music into underwriting spot back into music, that's illegal. Because your underwriting spot is breaking up the programming of your radio station. To solve that problem, you go from music--you get your DJ to open up the mic and say "that was music from the Hoodoo Gurus, we'll have music for you from the Psychedelic Furs right after this." Underwriting spot, and then back into music. That's fine because your DJ has now made a natural break within his programming. Or you can go from music to public service announcement [to] underwriting spot and then back into music, if you don't want your DJ to go live. Or even a station ID, a 30-second ID, into underwriting spot and back into music. But it has to be a natural break, and again, that's left up to you.

Audience: Is that one an hour?

P: We play two an hour. We did one twenty-after, and one ten-before the hour.

Audience: For video imagery, I was wondering--as you said, the rules are pretty gray--but with video imagery, how elaborate can you get? Does it have to be on a slide, or can you have live action?

P: I wouldn't advise one way or the other. But what you might want to do is look at your local public TV station and see what they do. Use that as a guide since they're more conservative...

Audience: What about charging appearance fees?

P: No problem. You can do anything off-air. The FCC is only concerned when it's on air, and that's it.

Audience: But if we're at a, say, a new ice cream store is opening up, and we have our best DJ is there in the afternoon, and he's saying, "we're broadcasting live from...," not "come on down to," but...talking about the fact the store's brand-new, and it's located at--and we've accepted money for that.

P: Very questionable. You could get pegged for something like that. I would consult a lawyer. If you're doing that on a consistent basis, it's worth it. Because a local commercial station could feel offended since they're not doing it.

G: The key in that situation is trying to do as much promotional activity off-air at that event that will seem like it's got a value to it for that advertiser. There are ways...I'm sure you probably have a trade deal--if you don't you should really try--with a copy shop. That is really good thing to do. You can have flyers made up for that new ice cream store and distribute those, or you can have something more elaborate printed up, you can try to tie-in.

Audience: ...You can say anything it all, you can endorse it and everything, like "please go to this" station-sponsored thing.

P: No, you can never send your audience to that [event]. ← unless it's truly in the public interest

Audience: You said we can say anything you want if it's a station promotion, but if it's in cooperation with another profit-making organization, are there constraints on it...?

P: I've spoken to lawyers about it in connection because of the different promotions that we did. The rules state that you must receive a substantial portion of the revenues derived from that event and more so, you have to be in a position where your station is going to [risk taking] a loss. So in other words, if you're only gaining from the event, that's really not a true station event. So in the concerts that we did, we had the possibility, and we often did lose money from our promotions, and therefore they were legal. But as far as going in a co-sponsorship with [a promoter] and they make $30,000 and we make the value of the tickets, that's always a questionable area.

Audience: Are the spots concerned the same rules as underwriting, because you're going with a profit-making organization, or because it's a true station promotion, can you say whatever you want?

P: When it falls under a true station promotion, you can say whatever you want. In our promotions, we would hype as much as we possibly could.

Audience: Even if you're also making money for someone else?

P: As long as you could prove that you were making a substantial portion of the revenues and that you could lose money, then I'd feel very at ease with what I was doing.

Audience: So you can say "go there" then?

P: Oh, yeah. When I was making money on the event, I would say "go there" left, right, up on top of my head. When I had the [possibility] of losing money I would do anything. [Laughter]

Audience: We don't do underwriting, but we do do over-the-air fundraising. Could you talk about some of the legal hassles [involved] with [that]?

P: There are none. [Laughter] The FCC has said that when you declare a certain period of time as your on-air fundraising for your station, there are no rules whatsoever.

Audience: Is that true with television?

P: Yes, as far as non-commercial [TV] goes.

Audience: If portions of that [period's programming] are underwritten, like if that's our fundraiser and we underwrite...

P: Yes, even then I would just go full-tilt.

Audience: So we could do full-blown commercials during that period of time?

P: I wouldn't do commercials per se--I wouldn't create a real spot that I would see on ABC and put it onto your station--but if you were to describe a product. In other words, if I'm going to trying to sell off to all of you this SPIN-college radio promotion where you could raise money. So when you go on the air and you try to raise money, you should be able to promote--and you should promote--SPIN as heavily as possible, because now you're trying to market the magazine to your listeners. You have to tell them, you have to sell them, you have to be just as convincing as the agencies that pay millions of dollars to create those TV spots. So when it's your promotion, you need to sell, sell, sell. Even if another for-profit business is involved.

Audience: I'm in an unusual situation. I'm the business administrator for a television show that's shown on broadcast television. How would I go about getting corporate sponsorship without offering them any commercial air time?

P: You mean with underwriting spots?

Audience: Nothing, nothing at all. Just trying to get them to donate some money to us.

Audience: Have them appear on the show. [Laughter]

P: There's an organization in New York, and throughout the country, called the Foundation Center. They're a non-profit organization and they keep records on all different corporations and foundations that donate money for specific programming. They have several books--directories--[that] list all these corporations and foundations and they specify who they give to and for what purposes. The Ford Foundation gives away millions of dollars every year, but they only give it away to liberal arts or to health or to education. So you're going to need to look through...which corporation or foundation is willing to support what your project is for. Also, there's the Corporation for Public Broadcasting [in Washington, D.C.]. If you're a local producer--I'm not sure of the specific requirements--but they're a group to talk to. Look at the NFCB Newsletter because they talk about what's [available]. That's the route you have to go.

Audience: I want to know if what we do is illegal or not. We have an underwriting policy when we do ticket giveaways. We say that you have to have at least $225 worth of underwriting and we'll give away the tickets [with the spot], because you're doing underwriting with us. Is that illegal?

P: I wouldn't do that. [Laughter] You're telling them that if they give you money, that you'd give these tickets away over the air.

Audience: But in addition to underwriting...

P: It's very questionable.

Audience: ...We won't do it unless they do give us the underwriting.

P: I wouldn't do it. I would not let my station do something like that. I would structure it differently. In other words, you want the same result but you structure it differently.

Audience: In what way?

P: Now it's in the contract--take it out of the contract--and do it anyway. I always went to the businesses and I said, "Listen, I can't do it--I want to do it--but the FCC prohibits me. So let's do it a different way." If they always gave me ten tickets, I said, "give me 20 tickets now. I'll take ten tickets for my staff and I'll give ten tickets and give them over the air." Something like that.

Audience: But what if you sign the sponsorship form separately from the contract that says you'll get tickets?

Audience: There's no contract. We don't have contracts. It's verbal.

P: But a verbal contract is just as valid in a court of law as a non-verbal [one].

Audience: My second question: I just got into this position and we had a problem with people paying [so I make them pay up front].

P: Good.

Audience: But before I was there they didn't do that. We have people who haven't paid [for a long time. What do we do?]

P: If you have a contract, they owe it to you because they signed an agreement.

Audience: I don't have anything in writing.

G: Most [collection] agencies work on percentage of [what money is collected], see if they can do it.

Audience: Is there one particular source we can write to to receive information on all this legal stuff?

P: The FCC will tell you in legalese. If you call up the National Federation of Community Broadcasters, they have a book called the Public Radio [Legal Guide]. It discusses everything about [non-commercial] radio. The book is so, so good it's worth the $90 to spend on it. For you college radio stations, this is fantastic. It'll teach you everything. I went through this book the first time--and I'm not getting paid by NFCB--I found so many things wrong with my radio station I wish I never found the book, that's how fulfilling it is.

Audience: If you're running a non-commercial radio station, that makes it a non-profit organization, what the client is actually doing is donating money.

P: Correct.

Audience: How are they legally bound to pay you the money?

P: We had contracts and we had invoices.

Audience: But if you're a non-profit organization, it's like saying, "Yeah, I'll give $10 to the March of Dimes if you go bowl." But you can't make that person pay the $10.

P: If they sign a contract, you can.

Audience: Our lawyer came up with a sponsor agreement form that looks contractual, but in fact it isn't. And we've always been under the impression that you can't make them pay. You can collect ahead of time--but it doesn't always work [that way].

P: You have to enforce. In other words, if you're willing to go to the expense and the time of trying to hire a collection agency, fine. I always tried to get my [clients] to pay in advance. I just find it easier that way. I lost a lot of money for my station that way [not accepting later payment but] it wasn't worth the time for us [to try collect later].

Audience: We're in kind of a compromising situation as far as payola goes. CBS Records wants to take a large chunk of underwriting to promote albums.

P: You could do that. Again, they have to...follow those guidelines.

Audience: It's okay? Because we're playing those albums.

P: It's very, very questionable. Someone's first going to have to prove...I guess the test is: would they still give you that money to advertise those records on your station if you weren't playing those records?

Audience: Probably not. But our programming schedule, our rotation, is completely different from...[outside the influence] of a record rep...

P: If it's contingent on it, then it becomes questionable. And that's when I'd start to worry. If anyone has any further questions--we'd like to move on--but if you'd like to talk to us afterwards or else I'll give you my phone number, I'd love to rap with you about it.

G: I'll be available during the conference and after as well...When you do an on-air marathon, it's important to have a theme--I know Jon is a big advocate of that. Why? Tell us what you do.

P: An on-air marathon is a huge amount of work. Our marathon lasts two weeks. So it's huge--you need something to motivate your entire staff and get them involved. We found having a theme was a lot of fun. Plus it's a way to tie everything in, to market your radio station, and a way to sell it off to the media. Because you want to get media hype also.

G: This is why it's very important to have a pizzeria as an underwriter. [Laughter] For all the [planning] meetings.

P: So we just did playoffs. We didn't want to be like these super-creative people and come up with new slogans and things. This last year, what we did was we played off the theme, "Expose Yourself to Art." Have you ever seen that poster? Well, we did "Expose Yourself to Music," because we felt we were such a diverse radio station that this is what we should do.

And we took it to the next step. We always give out premiums. So we created that same type of visual image and they used me as a matter of fact. We took a piano, opened it up, we took cymbals, we had an acoustic bass. And we set it up. I went to a vintage store to look for a hat, a trenchcoat--I wore that. And the photographer got in back of us--we got a local photographer from the community who donated her services--and they just took a picture of me holding my coat open, exposing myself to music. And it worked. We did t-shirts with it. And we used that theme to promote everything. That way, whenever someone would see it, it reinforced the image of what your station is trying to do. We did postcards, posters, everything--and it really works.

Audience: I'll bring up another idea. If your station is old and you've lost contact with a lot of your alumnae--our station goes back 36 years of broadcasting. No one's really attempted to keep up with anyone past five years, except for people who stay around. We were going after alumnae. We started off in a simple way--putting together this little history book, and make sure we'd get the addresses right from the alumnae directory. We'd just go to the yearbook, look up old staff photos, old staff lists. Go to alumnae house on campus, get a copy of the alumnae directory. Go through that, get all the addresses you can. We've talked to several of our alumnae already. It's really worked out [great]. It's like 30 years later, these people are going to be successful in business, they'll remember, thank you, remember the good time they've had. A good source of contacts.

G: Alumnae newsletters--they're great....The use of premiums in on-air marathons. You had some interesting numbers before about how much a premium should be worth...

P: We used premiums. I felt they were very important as a good way to entice people into contributing to your station. We looked at two types of premiums: Exclusive premiums, like the t-shirts we created, exclusively for this event. You could get it in no way except by donating. It does two things: first, it gives you something to give to the listener who gives $50 [the minimum donation for this premium] to your station; and then to the listener, this person is able to walk through the community wearing this shirt, and people know they just...contributed $50 to your radio station. We did everything and anything: key chains, bumper stickers, coffee mugs, any type of gadget that you think is current. You know, last year it might have been those hip holsters. You could've put your station's logo on that. The second type of premium is going to your local businesses and getting them to give you things. Get them to give you anything. We've had oil changers. We had restaurants give us things, theaters. Tickets for a movie now are $15 for two people--that's a value. You charge $20 for that to one of your listeners as a premium, and they're getting a $15 value. You realize $20 of donation. But the contributor is paying actually only $5 since they're getting tickets to the movie theater. So premiums are very important. As far as pricing goes--if you're going to buy premiums--we always advocated, and there was a national study that was done--your premiums should cost no more than 10% of the price you're charging your listeners. So, in other words, if you're asking $50 for a t-shirt, the t-shirt should cost you no more than $5. Not only to print, but to fulfill, because there's that mailing cost if you're sending them out. That's one guideline.

G: Talking about figures, you also had some national averages on the return rate for pledges.

P: Typically you could expect, if you are fortunate enough to find out your Arbitron numbers--they say that 10% of your Arbitron numbers are considered people who will contribute to your station. So if you have an Arbitron of 10,000 people listening to you weekly, you could expect--if done properly--about 1,000 people donating to your station. Of that thousand that supposedly will donate, you have a fulfillment ratio of 80%. In other words, 20% will pledge but will never fulfill their pledge to you. The average pledge nationwide is $45. Now that may seem a lot, but that's considering NPR [stations], and the upper-echelon stations. So we set our [donation] pricing down to $5. We wouldn't accept anything less than $5. So if someone wanted to contribute $1, we said "thanks, but no thanks," because it was just too hard [labor-wise/financially] to fulfill. So we started at $5, our first premium was at $25, and our premiums went straight up to $200. And when you set your prices, when you start airing them, air from $200 on down. Start with your biggest first. You should always ask. It doesn't hurt to ask people for large amounts of money. The worst they'll do is bypass it and go to another [lower] level. It's kind of a way of positioning your station. If you're asking for only $10, $15 or $5, you don't show the value of your station. So if you ask for $500, this is saying a lot to your audience.

Audience: This is a crazy idea...

P: It's probably great.

Audience: I thought of it just now. Is there any way to talk to the phone company, now with all these charges they put on your phone bill, to get five different numbers for five different prices and they don't even have to speak to anybody, they just call [and donate].

P: First, a station has to be large enough because a computer program has to be written for that, and you need to hire a special company. So you would need to see what that costs. I'm involved with that right now--a 900 phone number--it could be quite expensive. So you need to determine if you could fulfill that. But another way is credit cards. Call Visa, American Express or Master Card, and get them [to agree], and you take it right over the phone. That way you secure your donation right then and there.

G: Think of the obstacles there are to people pledging and see how many you, as a station, can eliminate. For example, turning it into a credit card payment is obviously a lot easier [than getting them to mail back a pledge card]--and that's one barrier knocked down. It helps to sit down and think about your particular station's situation.

P: During your marathon, have fun with it. It has to be fun. If it's not fun and it's two weeks [long], blecch. We set goals, I set goals for my entire staff. I set a goal for every fund drive. And for the years I was there, every year we increased it 100%. And we met every goal that we set. Every DJ had a goal for their shift, and they had hourly goals. They were given cue cards to read. You need to think in terms of your listener. Why should your listener contribute to your radio station? Because you're good, because you play the best new music. Give them a reason, a tangible reason to contribute. And not only that, ask "why." "Why do they need to contribute?" They need to contribute because when we play you your music, you don't want to hear scratches in it from a bad needle. That needle costs us $60. People don't realize the costs of broadcast equipment. A stupid little stylus costs $60. And just think, 24 hours a day, seven days a week, that thing just keeps on spinning around there, and how much it costs. Play that. Take a bad needle, play them a piece of how bad it [sounds]. And then you [say], "come on, can't you contribute $50 to this station? That's $50 a year, only $4 a month, that's only 5 cents an hour..." Kind of bring it back home. And think of different ways to get them to contribute to your station.

We invited people. We made them DJs. We said "if you win this contest, we'll bring you down and you can become a DJ." Set up other things. We tied in a discount card program. If you have an underwriting program and you're marathon-fundraising. We gave away this credit card--I don't have them with me--to our listeners. It puts something in their pocket. It's a constant reminder of your radio station and of the value they're getting. And they're able to take it to X number of businesses that you bring in, and receive a discount that you've pre-arranged. So you might go to the local record store, set up a 10% discount with anyone that shows a card. Go to the movie theater, the restaurants, clothing stores. It's giving a value to these [underwriters]--and they want to give those discounts to bring in a lot of your students and young people into their businesses versus anywhere else. And you can charge your listeners to get this discount card.

We did it throughout the year. We gave little signs to the businesses: "This is a WFIT Discount Store." You can tie it in to the underwriting program; your listener makes a contribution. We saw a huge [response]. The first year we gave away 1,000 of them.

Audience: In the sponsorship you can't say "with the presentation of an ID, you'll receive a student discount," but with a station discount card you can receive a student discount...

P: We [promoted] it throughout the year. We would say, "don't forget these stores are associated with the WFIT Sponsorship Card" or whatever. We tied it into our program guide and we always listed it. We sent out little business cards, bi-fold or tri-fold business cards, that listed all the different businesses on there, so they could keep it in their wallet. The businesses had up [the signs] in their windows, someone would come up and they would automatically know--it continually reinforced what that card was all about.

G: It goes back to that whole idea of fundraising and promotions really being closely related. You should always be thinking in terms of that. When a promotional idea comes up, see if there's a way to make a fundraising idea out of it, too. There's usually is. You had a couple of other things that I thought were interesting: this "buy-a-watt" and the "WFIT Plate."

P: In 1986, we had our transmitter stolen. [Laughter] One of our DJs went off one night, and someone broke into our transmitter housing and stole our optimod and our frequency generator. We were off the air for two days. Two days later an adult contemporary station loaned us one until we could go out and buy one. But what happened us we got this huge amount of support. We got huge amounts of publicity from newspapers because it was such a wild thing to happen. One of the local restaurants that was a big supporter of ours created a WFIT Plate Special. Anyone who went to WFIT and ordered the plate, any proceeds would go directly back to the radio station. It was whatever [entree] he made up [that day]--it was his little way of trying the radio station.

Audience: Twelve years ago our station burned down, 90% of everything was completely destroyed. In less than one year, we were back on the air. And for the rest of the semester--the next two months--we'd broadcast outside on a nice day, broadcast inside if it was raining. And we made up tons and tons of t-shirts and raised $4,500.

P: Another thing that we did in the fund drive was called the "buy-a-watt" program. It's just a corny thing. Your radio station has X number of watts. It's something intangible, but we made it tangible. We had 3,000 watts, and we priced each watt. We wanted to raise $60,000 and we sold a lot for $20. And we created little stock certificates: "I own a watt," or "I own 20 watts." [Laughter] We created little credit cards. We auctioned watts over the air. It's something you can on a continuing basis. In other words, if during a one week or two week [fund drive], you don't sell all 3,000 watts, hold on to them. They become a value. And then next year re-sell them or sell them at different times.

G: You can do some really creative promos with that. Get the audience involved--"insider trading." [Laughter] Be creative.

P: Be creative overall with everything you do, and have fun with it. The last thing that we did, we went into a local restaurant and we corded off a certain area that we worked out with the restaurant owner. And this whole four to five table area was WFIT Territory. They gave their waitresses in that area a night off that worked in that area and we gave that area to our DJs. Our DJs now became waiters and waitresses. They would have a standard meal at a set price. We had fun with the whole promotion because we came in and they [customers] would get served X number of plates of food, but we would tie into it a little comedy. They would get served their food and they'd look there and say "where is my silverware?" And we'd say, "well, how much is it worth to you?" [Laughter] And they would look at you. "How about $5 for it?" You would play off it to increase the money. Keep the price of food very low. They would give you $5 for silverware. Then they might ask for a napkin, because they've got spaghetti sauce down their shirt, so that's $10. They should be well aware of this ahead of time what you're trying to do, and price it out accordingly. It's a lot of fun, it brings your DJs into the spotlight, and your listeners are able to see who your staff is.

FCC FINES UPDATE

N A C B

STATION HANDBOOK

New FCC Fines

The following list of fines represents the FCC's new rulings as mentioned in Cary Tepper's *Legal* column in the November/December issue of *College Broadcaster* magazine. This list, released August 1, 1991, is frightening to look at when you consider the gravity of such penalties as they would apply to your station. **Don't risk a fine!** If you think your station may be in violation of FCC regulations, call NACB at 401/863-2225. We will direct you to Mr. Tepper, who can do wonders at keeping broadcasters out of hot water.

The FCC policy statement issued in August notes, "we remain free to exercise... discretion in situations that arise in specific cases," but also stresses that penalties *will* be strictly enforced, and inspections of college stations will dramatically increase. Here is the list.

BASE AMOUNTS FOR SECTION 503 FORFEITURES

Violation	% of Max*	BC/Cable ($25,000 Max)	CC ($100,000)	Other ($10,000)
Misrepresentation or lack of candor	80%	20,000	80,000	8,000
Failure to comply w/ prescribed lighting/marking	80%	20,000	80,000	8,000
Construction and/or operation w/o instrument of authorization for purpose	80%	20,000	80,000	8,000
Unauthorized substantial transfer of control	80%	20,000	80,000	8,000
Distress and safety frequencies violation	80%	20,000	80,000	8,000
False distress communications	80%	20,000	80,000	8,000
Failure to permit inspection	75%	18,750	75,000	7,500
Operator service requirements	75%	N/A	75,000	7,500
Malicious interference	70%	17,500	70,000	7,000
Failure to respond to Commission communications	70%	17,500	70,000	7,000
Importation or marketing of unauthorized equipment	70%	N/A	70,000	7,000
Exceeding authorized antenna height	60%	15,000	60,000	6,000
Exceeding power limits	50%	12,500	50,000	5,000
Unauthorized emissions	50%	12,500	50,000	5,000

Violation	% of Max*	BC/Cable ($25,000 Max)	CC ($100,000)	Other ($10,000)
Using unauthorized frequency	50%	12,500	50,000	5,000
EBS equipment not installed or operational	50%	12,500	N/A	N/A
Transmission of indecent/ obscene material	50%	12,500	N/A	5,000
Violation of broadcast EEO Rules	50%	12,500	N/A	N/A
Political rules: Reasonable access, lowest unit charge, equal opportunities and discrimination	50%	12,500	N/A	N/A
Unauthorized discontinuance of service	40%	10,000	40,000	4,000
Use of unauthorized equipment	40%	10,000	40,000	4,000
Children's TV commercialization or programming requirements	40%	10,000	N/A	N/A
Violation of Main Studio Rule	40%	10,000	N/A	N/A
Construction/operation at unauthorized location	40%	10,000	40,000	4,000
Failure to engage in required frequency coordination	40%	10,000	40,000	4,000
Failure to file required forms or information	30%	7,500	30,000	3,000
Violation of public files rule	30%	7,500	N/A	N/A
Violation of sponsorship ID requirements	25%	6,250	N/A	N/A
Violating requirements pertaining to lottery/contest broadcasting	25%	6,250	N/A	N/A
Violation of tech logs/time brokerage agreements file requirements	20%	5,000	N/A	N/A
Broadcasting telephone conversations without authorization	20%	5,000	N/A	N/A
Failure to make required measurements or conduct required monitoring	10%	2,500	10,000	1,000

Violation	% of Max*	BC/Cable ($25,000 Max)	CC ($100,000)	Other ($10,000)
Violation of enhanced underwriting requirements	10%	2,500	N/A	N/A
Failure to provide station ID	10%	2,500	10,000	1,000
Unauthorized pro forma transfer of control	10%	2,500	10,000	1,000
Failure to maintain records	10%	2,500	10,000	1,000
Miscellaneous violations	5%	1,250	5,000	500

* Note that the maximum fine in each category is stated beneath that category. The "% of Max" category shows the FCC's usual forfeiture imposition for that particular violation, and each category (broadcast/cable, common carrier, and other) shows the fine percentage for that type of broadcasting.

Some fines may be adjusted upward according to the gravity, willful misconduct or repetitive nature of the violation. Others may be adjusted downward in cases of minor infractions, voluntary disclosure of information or excellent statio history of compliance.

FCC PUBLICATIONS LIST

NACB

STATION HANDBOOK

Selected FCC Publications List

The FCC offers a large number of publications of interest to college broadcasters. Single copies will be sent free upon request.

- "How to Apply for a Broadcast Station" is a 6-page *information bulletin* explaining the steps in selecting a facility, giving local notice, the hearing procedure, construction permits, etc. It is really an outline, referring readers to other sources for more detailed information;
- "Cable Television" is a 24-page *information bulletin* providing a brief history and summary of rules about the service, with a large portion devoted to programming issues;
- "Broadcast Equal Employment Opportunity Guidelines" is a 4-page *fact sheet* describing the rules regarding hiring of minorities as it relates to license renewal, including references to other informational resources;
- "Radio Station and Other Lists" is a 5-page *information bulletin* with sources of program listings, domestic and overseas station indices, amateur radio callbooks, FM/TV databases, radio equipment, etc;
- "Fact Sheet on Advanced Television" is a 2-page summary of steps taken by the FCC through 1988 on establishing an HDTV or EDTV system in the U.S., followed by an 11-page bibliography of technical, economic and "layman's-language" articles that have been published about ATV;
- "The FCC in Brief" is a 6-page *informational bulletin* describing the FCC's functions and its component divisions. (The separate 1-page "FCC organization chart" diagrams the branches and reporting relationships.)
- "How FCC Rules Are Made" is a 1-page flow chart and outline explaining how petitions for rulemaking become official;
- "Fee Filing Guide" is a 5-page guide from the FCC's Field Operations Bureau listing the various fees for land- and ship-radio operators. Even better is the 6/21/90 FCC *public notice*, "Fees Collection Program-Further Clarifications," a 5-page release written in Q&A format, dealing with the most common areas of confusion about the fee process;
- "Low Power Television (LPTV)" is a 12-page *fact sheet* starting with a chronology of significant events in the history of LPTV rulemakings followed by an in-depth Q&A section answering the important questions in applying for and operating an LPTV station, as far as the FCC is concerned;
- "Statement of Policy on Minority Ownership of Broadcasting Facilities" is an 8-page *public notice* describing the poor state of minority broadcaster ownership and court cases addressing the issue. This 1978 notice is out of date, however. Instead, request a copy of FCC Docket #80-90, which is a recent rulemaking on the issue that authorized tax breaks for station sales to minority owners;
- "Telecommunications: a glossary of telecommunications terms" is an 18-page guide explaining most of the jargon in electronic media from "access charge" to "wireless cable";
- "Mass Media Services: Evolution of Broadcasting" is a 34-page *information bulletin* summarizing the history of radio and TV broadcasting, its regulation, rules on political program content, advertising, payola, lotteries, obscenity, the fairness doctrine, networks, multiple ownership rules, classes of stations, monochrome and color TV technology, stereo, the vertical blanking interval, closed-captioning, subscription TV, instructional TV fixed service, international broadcating, satellite broadcasting, FM translators and low-power TV. It serves as a good basic overview of the industry;
- "How to File a Complaint Against a Broadcaster" is a 3-page *fact sheet* describing the process in lodging a complaint and is a handy reference for broadcasters curious to know what listeners and viewers must do in order for the FCC to act on complaints;
- "Business Opportunities in Private Radio" is a 3-page memo listing the seven FCC-allocated services which offer entrepreneurial ventures in radio services. These cover businesses such as mobile paging systems and "muzak" subcarrier programming;
- "Frequency Allocation" is a 7-page *information bulletin* explaining how the FCC and NTIA have divided the radio band. (Additionally, frequency allocations by services--not individual stations--are listed in the Code of Federal Regulations Title 47, Part 2. There is also document #003-000-00652-2, a multicolor *poster* showing the full U.S. frequency spectrum--including radio, TV, military and many other applications. Both may be purchased from the Superintendent of Documents, Government Printing Office, Washington, DC 20402, or call 202/783-3238.)

If you wish to receive any of the above publications or desire more information about them, contact Martha E. Contee, Assistant Chief, Office of Public Affairs, Consumer Assistance and Small Business Division, FCC, 1919 M St., NW, Rm. 254, Washington, DC 20554, or call her at 202/632-7260. In *addition, you may contact the Government Printing Office, Washington, DC 20402; phone: 202/783-3238, for lists of available government publications concerning radio, TV, electronics, and related subjects. Finally, audio and video tapes of FCC meetings can be obtained from CLI Productions, Inc., 4320 Hamilton St., Suite 102, Hyattsville, MD 20781; phone: 301/864-6333. Contact the company for a schedule of fees.*

RELATED ASSOCIATIONS

N A C B

STATION HANDBOOK

Related Associations of Interest

Alpha Epsilon Rho. The National Broadcasting Society, College of Journalism, St. Thomas Aquinas College, Sparkill, NY 10976. (914) 359-9500
Contact: Prof. Donna Williams, Nat'l Pres.
Serve: Broadcast students and professionals
Regular Publications: Signals, a monthly magazine published during the academic year for members.
Conventions: National: 1991, New Orleans, LA. Various regional conferences.
Membership Information: Student annual fee $25.00. Professionals $30.00.
Additional: Offers scholarships given at annual conventions in the spring. Total $15,000.

AMARC, World Association of Community Radio Broadcasters. Box 250, De Lorimier Station, Montreal, Quebec, Canada H2H 2N6. (514) 982-0351. Fax: (514) 982-5681
Contact: Bruce Girard
Serve: The community radio movement (an agent for social change, cultural development and democratization.)
Regular Publications: InteRadio, a newsletter published three times a year in English, French and Spanish.
Conventions: 1988, Managua, Nicaragua. 1990, Dublin, Ireland.
Membership Info: AMARC has two types of memberships: voting and associate members. Those eligible for voting memberships include community radio stations and their federations and associations. Associate memberships go to those from associations, groups and individuals.

American Film Institute (AFI). 2021 N. Western Ave., Los Angeles, CA 90027. (213) 856-7600.
Contact: Ilana Kern
Serve: Those who participate of the advancement of the film and video arts.
Regular Publications: With membership comes a subscription to American Film magazine and discounts on publications such as The AFI Guide to College Courses in Film and Television.
Conventions: Members receive discounted admissions to institute sponsored seminars, workshops and special events.
Membership Info: To become a member call 1-800-347-6969.

American Society of Composers, Authors & Publishers (ASCAP). One Lincoln Plaza, New York, NY 10023.
Contact: Lisa Schmidt, (212) 595-7542 FAX 768-8758
Serve: Composers, lyricists, and music publishers.
Regular Publications: Quarterly magazine.
Conventions:: Yearly meetings in New York, Los Angeles, and Nashville, respectively.
Membership Info: To become a member you must send a copy of a record or sheet music and signed membership application to the ASCAP Membership Dept.

American Women in Radio & Television Inc., 1101 Connecticut Ave. N.W., Suite 700, Washington, DC 20036. (202) 429-5102.
Contact: Chris Murphy
Membership Info: There are student and professional rates which consist of the same membership privileges with the only exception Student rate is $55.00 for a year, and AWRT also has half-year memberships that are well suited to students being that the student membership doesn't include voting rights.
Regular Publications: AWRT News & Views, includes Careerline, a classified listing of positions in the industry. Also publishes in conjunction with the Department of Labor's Women's Bureau, Women on the Job-- Careers in the Electronic Media
College Chapters:AWRT is very interested in involving college students. Local AWRT chapters sponsor student groups on campuses throughout the country. A communication s network is formed between AWRT members and students preparing for careers in the electronic media and its allied fields.
International Study Tours: Study Tours to foreign countries are planned for members to study other broadcast systems
Conventions: Annual National Convention in late spring, area conferences held every autumn in each of AWRT's five regional geographic areas.

Academy of Television Arts & Sciences (ATAS). 3500 West Olive Ave. , Suite 700, Burbank, CA 91505. (818) 953-7575.
Contact: Muriel Cahn
Serve: Television industry professionals.
Regular Publications: Debut , the ATAS newsletter
Membership Info: Student memberships are available. For information call or write the Academy.
Additional: ATAS offers the College Television Awards and the John H. Mitchell Internship Program each year. For more information contact the Academy's educational department.

Association for Education in Journalism and Mass Communication (AEJMC). 1621 College St., University of S.C.,Columbia, SC 29208-0251. (803) 777-2005.
Contact: Mary Jane Cone
Serve: Journalists and communication practitioners.
Regular Publications: Journalism Quarterly, Journalism Educator, Journalism Monograms, Journalism and Mass Communication Directory and the AEJMC Newsletter.
Conventions: Annual convention and various divisional meetings.
Membership Info: Special student rate $30.00.
Additional: Scholarships are available through chapters.

Association of Independent Television Stations, Inc. (INTV) 1200 Eighteenth St. N.W., Suite 502, Washington, DC 20036 (202) 887-1970 Fax (202) 887-0950
Contact : Angela Giroux, Membership Director
Serves: Essentially is a lobbying organization before congress for independent TV stations
Membership Info: Membership is for stations only and is based on gross revenue. Stations under $5 million in revenue pay $1000 annually
Conventions: 17th Annual Convention takes place January 3-6, 1990 in Los Angeles.

Association Press Broadcasters Inc., (APB) 1825 K St. N.W., Washington , DC 20006. (202) 955-7200. Fax (202) 955-7347.

National Association of Black College Broadcasters (NABCB) P.O. Box 3191, Atlanta, GA 30302. (404) 523-6136.
Contact: Lo Jelks
Conventions: Annual Convention

Black Filmmaker Foundation (BFF), Tribeca Film Center, 375 Greenwich St., New York, NY 10013.
Contact: Monica Breckenridge, Executive Director
A national arts service organization and the nation's largest distributor of Black independent film and video with a library of over 85 film and videotapes available for rental or sale to educational and cultural institutions. The organization maintains a video reference library open by appointment to critics, scholars, journalists and programmers ass a way of providing on-going support for Black film scholarship and criticism.
Publications: Black Face: A Forum for The Black Independent Film Community, Quarterly
Membership: Student: $35, Professional $50 General $35 .Organization: $100 Members receive publications plus free admission to monthly screenings and invitations to special events, discounts on admission to BFF's seminars and lectures

Broadcast Designers Association Inc., 251 Kearny St., Suite 611 , San Francisco , CA 94108. (415) 788-2324.
Membership info: Student rate, awards scholarships of 2,000, holds conventions.

Broadcast Education Association (BEA). 1771 N. Street, N.W. Washington, DC 20036-2891. (202) 429-5355.
Contact: Louisa A. Nielsen, Exec. Director
Serve: Broadcasters and educators.
Regular Publication: Journal of Broadcasting & Electronic Media (quarterly) and Feedback magazine.
Conventions : The Broadcast Education Association and National Association of Broadcasters Association is held each year.
Membership Info.: Although mostly geared toward the educators of broadcasting, BEA does offer a student membership. Those students who wish to join may do so if enrolled in a member institution.

Additional:: Scholarships are awarded. The deadline for the next application is January 31, 1991. For information about scholarships call Christopher H. Sterling, Chairman of the Scholarship Selection Committee at (202) 994-6351.

BMI Broadcast Music Inc. (BMI). 320 West 57th St., New York, NY 10019. (212) 586-2000.
Serve: Songwriters and publishers.
Regular Publications: BMI magazine.
Additional: Have student composers awards

Broadcast Promotion & Marketing Executives (BPME). 6255 Sunset Blvd, Suite 624, Los Angeles, CA 90028. (213) 465-3777. FAX: (213) 469-9559.
Contact: Mike Wolverton
Serve: Marketing, advertising, promotion and public relations professionals in the electronic media and related educational communities.
Regular Publications: BPME Image magazine.
Conventions: Annual Seminar featuring marketing, promotion and design sessions. 1990 Las Vegas.
Membership Info: Student memberships are available for full-time college students.
Additional: BPME holds an annual Gold Medallion Awards Competition.

CTAM (Cable Television Administration & Marketing Society). 635 Slaters Lane #250, Alexandria, VA 22214. (703) 549-4200.

CTIC (Cable TV Info. Center). P.O. Box 1205, Annandale,VA 22003. (703) 941-1770.
Contact: Peter Krasilovsky

Country Music Association Inc. Box 22299, Nashville, TN 37202. (615) 244-2840. Fax (615) 726-0314
Contact: Janet Bozeman, Director of Membership.
Serve: The Country Music industry.
Regular Publications: Close Up magazine (monthly).
Conventions: Annual Country Music Awards.
Membership Info: Broadcast Organizational Membership Dues vary from small markets to large.
Scholarships: Contact Lin El-Shishini

Electronic Industries Association (EIA). 1722 Eye Street, NW Suite 300, Washington, DC 20006. (202) 457-4900.
Contact: Gary Shapiro, Vice President, Secretary and General Counsel.
Serve: Electronic manufacturers in the United States.
Regular Publications: Executive report and annual report.
Conventions: Two annual conferences; one is the spring in Washington and the other during the fall on the West Coast
Membership Info: "EIA membership is open to all firms manufacturing electronic products in the United States. Certain other organizations may be admitted as associate members."

International Radio & Television Society Inc., (IRTS). 420 Lexington Ave., New York, NY 10170. (212) 867-6650.
Contact: Mary Jane Lardnar (membership coordinator)
Serve: Members of the radio and television fields.
Regular Productions: The IRTS Roster Yearbook, (an annual directory of members) and IRTS News, (monthly newsletter).
Conventions: Annual luncheons, Gold Medal and Anniversary Banquet, seminars...
Membership Info: There are academic student memberships available.
Additional: IRTS holds an annual College Conference and Summer Fellowship Program in New York City. Information concerning fellowships can be acquired through Maria DeLeon, the fellowship coordinator.

Institute for Education by Radio-Television Ohio State Awards. Ohio State Univ., 2400 Olentangy River Rd., Columbus, OH 43210-1027. (614) 292-0185.

Intercollegiate Broadcasting System (IBS). Box 592, Vails Gate, NY 12584. (914) 565-6710. Fax: (914) 565-8777.

Contact: Jeff Tellis, President
Serve: Students in the broadcasting field.
Regular Publications: Journal of College Radio
Conventions: 1990 National Convention, New York City.

Intercollegiate Religious Broadcasters (IRB). P.O. Box 1926, Morristown, NJ 07962-1926. (201) 428-5400 (NRB number)
Contact: IRB Coordinator
Serve: Students interested in a career in religious broadcasting.
Regular Publications: Religious Broadcasting magazine and IRB newsletter.
Conventions: NRB Convention .
Membership Info: Membership Info: Membership is available for $15.00 (or $10 if 12 or more people apply at once from one school.) Student members can apply for student achievement awards competition and a chance to have their resume placed in IRB Resume Book that is available at the NRB Convention (National Religious Broadcasters).

International Documentary Association. 1551 South Robertson Blvd., Suite 201, Los Angeles, CA 90035. (213) 284-8422.

International Television Association. 6311 N. O'Connor Rd., LB-51, Irving, Texas 75039. (214) 869-1112.
Contact: Inez Wehrli
Serve: Professional Video Communicators.
Regular Publications: Corporate Television magazine and ITVA Newsletter.
Conventions: 1989 International Convention , San Francisco. 1990 - New Orleans, LA.
Membership Info: Student memberships are available. Membership enables students to attend regular meetings and workshops as well as receive the newsletter... For information about a chapter near you call the international headquarters (see above phone number).

Music and Entertainment Industry Educators Association. McLennan Community College, 1400 College Drive, Waco, TX 76708.
(817) 756-6551 Main Switchboard
Contact: David Hibbard
Serve: MEIEA provides opportunities for networking and the exchange of ideas between the academic and professional representatives of the music industry.
Conventions: MEIEA National Conference is held annually.
Publications: MEIEA
Membership Info: Student memberships is $5.00

National Alliance of Media Arts Centers (NAMAC)
NAMAC is a non-profit organization dedicated to increasing public understanding of and support for the field of media arts in the US. Members include media arts centers and media artist, as well as other individuals and organizations providing services for production. education, preservation and distribution of video, film. audio, and intermedia. NAMAC's information services are available to the general public, arts and non-arts organizations, business, corporations, foundations, government agencies, schools and universities.
Membership: Individual membership $20, Institutional varies upon budget, $50 for budgets up to $50,000
Conference: Annual conference, includes festivals, screenings, speakers.
Publications: Media Arts \ yearly
Other: Management Assistance program (mini-grants); mailing list, bulletins, local and regional media activities

National Association of Black Owned Broadcasters (NABOB). 1730 M. St. N.W., Suit e 412,Washington, DC 20036. (202) 463-8970.
Contact: Attn. Membership Coordinator
Serve: Black owners of radio and television stations.
Regular Publications:
Conventions: Annual Spring and Fall Broadcast Management Conference and Annual Communications Awards Dinner.
Membership Info: Associate memberships are available for students.

National Association of Broadcasters (NAB). 1771 N St. NW, Washington, DC 20036. (202) 429-5300.
Contact: Louisa Nielson.
Serve: Members of the broadcast industry.
Regular Publications: Radioweek (newsletter) and TV Today (newsletter).
Conventions: Annual convention.
Membership Info: NAB offers three membership categories-Radio, Television and Associate.

National Association of Independent Record Distributors & Manufacturers (NAIRD). P.O. Box 568 Maple Shade, NJ 08052. (609) 547-3331. Fax: (609) 547-4762.
Contact: Mary Neumann, Associate Director
Serve: Record distributors and manufacturers.
Regular Publications:
Conventions: Annual NAIRD convention

National Association of Recording Arts & Sciences Inc.,(NARAS). 303 N. Glenoaks Blvd. ,Suite M-140, Burbank, CA 91502-1178. (213) 849-1313 or (818) 843-8233. Fax (213) 849-2529.
Contact: Ron Bergan, Education Director.
Serve: Those involved in the recording industry.
Regular Publications: GRAMMY magazine (quarterly), NARAS News (national newsletter), and an informational quarterly On The Record.
Conventions: GRAMMY awards.
Additional: NARAS Student Awards-students submit original compositions written, performed and recorded by the students themselves. Categories include popular/contemporary, traditional, jazz/big band, classical and an open category.

National Association of TV Producers and Executives. (NATPE) 10100 Santa Monica Blvd. #300, Los Angeles, CA 90067. (213) 282-8801.

National Black Media Coalition. 38 New York Ave. NE, Washington, DC 20002. (202) 387-8155.
Contact: Carmen Marshall, Exec. Director.
Serve: Broaden black Americans access to careers in the communications industry.
Regular Publications: Monthly newsletter, Media Line, periodic Special Reports from the Chairman and Action Bulletin.
Conventions: Annual conference held in Washington D.C.
Membership Info: Student memberships are available which include a one-year subscription to Media Line.
Additional: NBMC sponsors a Summer Internship Program.

National Broadcast Editorial Association. 6223 Executive Blvd., Rockville, MD 20852.
Contact: Membership Dept. (301) 468-3959.
Serve: Broadcast stations and individuals.
Regular Publications: "The Editorialist" the professional journal of the National Broadcast Editorial Association.
Conventions: National Convention is held annually in Washington. Regional conferences and seminars are conducted during the winter months.
Membership Info: Associate memberships are available which are open to "faculty members of journalism schools or departments of journalism at the college and university level." Also see the National Conference of Editorial Writers (NCEW) which si an affiliate organization.
Additional: There are two awards that are presented annually through the NBEA and its cosponsors; The Wells Award and The Madison Award. For more information contact the NBEA.

National Cable Television Association (NCTA). 1724 Massachusetts Ave. N.W., Washington, DC 20036. (202) 775-3550.
Contact: John P. Mooney
Serve: Operators of cable systems.
Regular Publications: Techline and Special Report.
Conventions: Cable '91 The National Show in New Orleans.
Membership Info: There are five membership classifications; system, programmer, associate, affiliate and patron. For more information concerning membership call (202) 775-3622.

National Campus & Community Radio Association (NCRA). 1244 Rue De Bullion, Montreal, QC H2X 2Z4. (514) 824-4120.
Contact: John Stevenson, NCRA/ANREC President.
Serve: Canadian Community and College Radio.
Regular Publications: NCRA Newsletter.

National Conference OF Editorial Writers (NCEW). 6223 Executive Blvd. , Rockville, MD 20852. (301) 984-3015.
Contact: Membership Dept.
Serve: Editorial writers
Regular Publications: The Masthead (quarterly).
Conventions: Annual conventions are held in differing cities.
Membership Info: Membership in NCEW is open to those who "write editorials for daily or weekly newspapers of general circulation, participate in establishing editorial policy, edit columns, letters, and other material for the editorial section, and are members of a college or university journalism faculty."

National Federation of Community Broadcasters (NFCB). 1314 14th St. N.W., Washington, DC 20005. (202) 797-8911.
Contact: Sandra Walker, Director of Membership
Serve: Non-commercial stations. production groups and national organizations.
Regular Publications: Community Radio Monthly newsletter and periodic information memos.
Conventions: NFCB National Conference.
Membership Info: Associate memberships are available.

National Sound & Communications Association (NSCA). 10400 Roberts Rd., Palos Hills, IL 60465. (800) 446- NSCA.
Contact: Membership Dept.
Serve: Electronic system contractor companies.
Regular Publications: Electronic Contracting newsletter.
Conventions: National Conference and Expo.
Membership Info: Membership is open to all electronic system contractor companies. With membership comes a number of insurance benefits...as well as free classified advertising in the NSCA newsletter.

Promotion Marketing Association of America. 322 Eighth Ave., Suite 1201, New York , NY 10001. (212) 206-1100. Fax: (212) 929-1408.

Satellite Broadcasting and Communications Association of America. 300 N. Washington St., Suite 208, Alexandria, VA 22314. (703) 549-6990.

SESAC Inc., 156 W. 56th St., New York 10019. (212) 586-3450. Fax: (407) 397-4682.
Serves: Composers, authors and publishers.
1-800-826-9996.

Society of Broadcast Engineers Inc., (SBE). 7002 Graham Rd., Suite No. 118, Indianapolis , IN 46220. (317) 842-0836.
Contact: Membership Dept.
Serve: "Serving the interests of broadcast engineers."
Conferences: Convention - 10/6/90
Membership Info: There are several membership categories which include student, associate, member, senior member, honorary member and fellow.
Additional: Those who wish to can apply certification which entails an exam.

Society of Cable Television Engineers Inc. 669 Exton Commons, Exton, PA 19341. (215) 363-6888. Fax: (215) 363-5898.
Contact: Patricia B. Zelenka, Manager, Membership Services.
Serve: The broadband industry's technical community.
Regular Publications: The Interval (monthly newsletter) and Communications Technology (the Society's trade journal.)
Membership Info: There are two types of memberships: individual and sustaining.

Society of Collegiate Journalists
The primary purpose of the Society is to recognize the efforts and achievements of college journalists. Its Constitution declares: It shall be the purpose of this organization to elevate the cause of mass communications, to teach the ethics, technique and mechanics of good communication; to encourage student participation in local campus communication media; to foster the mutual welfare of the student media; to develop the truest fraternal spirit among its members; and to reward student communicators for their efforts, services and accomplishments by admission to its membership.Individual Society members are initiated by local chapters.
Publications: Collegiate Journalist, focuses on collegiate writing and print media.
Awards: SCJ Journalism Contest

For more information on establishing a chapter of the Society on your campus, contact:
President: Arthur H.Barlow. Becker Hall, School of Communication, Clarion University
Clarion, PA 16214. 814/226-1884
Executive Director: J. Douglas Tarpley, Ph.D. School of Journalism, Regent University, Virginia Beach, VA 23464. 804/523-7423
First Vice President: Sheridan Barker. Box 1869, Carson-Newman College, Jefferson City, TN 37760. 615/475-9061 ext.267

Society of Professional Videographers. PO Box 1933, Huntsville, AL 35807. 205/534-9722 or 205/534-3600.
The SPV is a nonprofit professional association designed primarily for event videographers.
Student membership: Colleges and universities enlisting 25 members or 80 percent of their telecommunications department will receive an additional 20 percent membership reduction. This means charter membership for students will cost only $12. For schools meeting the membership requirements, a 20% reduction will also apply to the educational category for instructors.
Publications: Videogram: The Newsletter of the Society of Professional Videographers

Society of Satellite Professionals. 703/204-4357. Fax:703/207-9863
International association of professionals and leaders in the fields ob business, education, entertainment, media, science and industry who share common interest in satellite and space technology. The SSPI provides an international forum to increase public awareness and understanding of satellite communications; promote higher levels of educational attainment in satellite communications; stimulate discussion on topical issues; and encourage professional development.
Conference: Annual; also produce videoconferences
Scholarships: Available to undergraduate and graduate students, based upon scholarship and Academic Performance, demonstrated potential for creative future contribution, and commitment to the Field of Satellite Communications & Space Applications

University Film & Video Association. Member ship Office, USC School of Cinema-Television, University Park, Los Angeles, CA 90089-2212.
Contact : George A. Wehbi, Membership Chair
Serve: Film and Video Academia
Membership: Includes a subscription to all UFVA publications
Regular Publications: Digest of the University Film and Video Association: Newsletter gives academic job listings , festival and conference information
Journal of Film and Video: Academic Journal publishing papers on film criticism.
Conferences: Annual

Women in Film. 6464 Sunset Blvd., Suite 900, Los Angeles, CA 90028. 213/463-6040
Women In Film was established to advance the fair employment, depiction and position of women in film and television. It doies so through progrfams of education, recognitionand advocacy for member, the industry and the general public.
Membership: General members of Women In Film must have a minimun of three years of professional experience in the excutive, guild or caft areas of the film and television indsutr. Prospective members are sponsored by two current Women In Film memers and reviewed by a committe of the membership. They are currently considering implementing a student membership.
Publications: Newsmagazine
Events: Annual retreat., workshops-seminars, screenings

Festival: Women In Film and California First Bank co-sponsor a three day celebration featuring the finest motion pictures, television movies and programs, documentaries, short films, videos and animation written, directed or produced by women worldwide.
Awards: Nissan Focus/WIF Foundation Award to a woman whose student film enhances the image of women; completion funds to promising low-budget film projects, oral and video history projects of women film and television pioneers.

PERIODICALS BIBLIOGRAPHY

N A C B

STATION HANDBOOK

Periodical Publications Bibliography

Acoustical Society of America Journal, American Institute of Physics, 335 East 45th St., New York, NY 10017. 212-661-9404.

Advertising Age, Crain Communications Inc., 740 Rush St., Chicago, IL 60611-2590. 212-210-0100.
Weekly newspaper covering the advertising industry.

American Cinematographer, ASC Holding Corp., 1782 N. Orange Dr., Hollywood, CA 90028. 1-800-448-0145; 213/876-5080.
$19.95, monthly
Generally written in lay language, it covers the techniques and how- to -do-its of making films. Current films are explored by interviews with cinematographers, art directors and directors. New Technologies are researched and explained in terms assuming working professional knowledge. Systems and methods pertaining to all phases of filming both features and TV productions.

American Film, American Film Institute, 6671 Sunset Blvd., Suite 1514, Hollywood, CA 90028. 212-536-5184.
The official magazine of the American Film Institute. Subscription includes automatic AFI membership. Magazine explores the influences, inspirations, patterns and methods of creative figures in film, TV and video arts, behind and in front of the camera.

Audio Engineering Society Journal, Audio Engineering Society, 60 East 42nd St., New York, NY 10017. 212-661-8258.

Backstage, Backstage Publications, Inc., 330 West 42nd St., New York, NY 10036.
212-947-0020.
Weekly newspaper specializing in the entertainment industry.

Billboard, Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, NY 10036. 212-764-7300.
Billboard covers the scope of business activity in the music, video and home entertainment field. It reports on events, people and developments that impact on the sales and marketing of recorded and sheet music, theatrical and special interest video, recording and playback equipment and accessories. Editorial emphasis centers on news, analysis and features that affect retailing, radio and TV programming and licensing activities. Influential weekly radio charts, station playlists and sales charts covers the principal music categories as well as charts on videocassette sales and rentals. One of the major news magazines for the music industry.

Black Radio Exclusive, 6353 Hollywood Blvd., Hollywood, CA 90028-6363. 213-469-7262.
Weekly publication of Black radio news and programming information, also includes playlists.

BME for Technical and Engineering Management, Broadcast Management of Engineers,
Act III Publishing, 295 Madison Ave., New York, NY 10017. 212-685-5320.
Monthly trade magazine for broadcast engineering

BPME Image Magazine, Broadcast Promotion & Marketing Executives, Inc., 6255 Sunset Blvd., Suite 624, Los Angeles, CA 90028. 213-465-3777.
Ten times yearly, news magazine for BPME, emphasizing station promotion and marketing

Broadcast Engineering, Intertec Publishing Corp., 9221 Quivira Rd., Overland Park, KS 66215. 913-888-4664.
Monthly publication featuring broadcast technology news and related articles.

Broadcast Management/Engineering, Subscription Department, P.O. Box 6056, Duluth, MN 55806.

Broadcasting, Broadcasting Publications Inc., 1705 DeSales St., NW, Washington, DC 20036. 202-659-2340.
Weekly magazine with news concerning the broadcast and cable industries. Most important trade magazine in industry.

Cable Strategies magazine, 1905 Sherman St., Suite 1000, Denver, CO 80203. 303-355-2101.

Cable TV Business, 6300 South Syracuse Way, Englewood, CO 80111. 303-220-0600.

Cable World Weekly, 1905 Sherman St., Suite 1000, Denver, CO 80203. 303-837-0900.
Weekly news publication

Cablevision, 432 Park Ave. South, Suite 1010, New York, NY 10016. 212-686-7744.
Weekly publication of information and analysis for cable television management.

Cash Box, Cash Box, 330 West 58th St., New York, NY 10019. 212-586-2640.
Weekly trade journal of the popular music industry.

Channels: The Business of Communications, C.C. Publishing, Inc., 19 West 44th St., New York, NY 10036. 212-545-5100.
Monthly magazine devoted to the business aspects of the television industry.

CMJ New Music Report, College Media, Inc., 245 Great Neck Rd., Great Neck, NY 11021. 516-466-6000.
Weekly publication for the new music industry featuring record reviews, charts, playlists and a forum for audience comments.

College Broadcaster, P.O. Box 1955, Providence, RI 02835. 401-863-2225.
Monthly publication of the National Association of College Broadcasters. Covers all issues relevant to college radio and television, including programming, engineering, management and marketing. Accepts student writers' submissions.

Communication Booknotes, Center for Advanced Study in Telecommunications, The Ohio State University, 210E Baker Systems, 1971 Neil Ave., Columbus, OH 43210-1271. 614-593-4100.
Bimonthly annotated bibliography featuring new publications in the area of telecommunications.

Communications Daily, Warren Publishing, Inc., 2115 Ward Ct., NW, Washington, DC 20037. 202-872-9200.

Communicator, 202-659-6510.
$45, monthly
This is the Radio & Television News Directors magazine. The $45 actually covers annual RTNDA student membership, which includes the magazine subscription, among other benefits. The magazine provides advice on writing, editing, reporting, new technologies.

CPB Report, Corporation for Public Broadcasting, 1111 16th St. NW, Washington, DC 20036
202-955-5100.
Fortnightly news report of CPB.

CVC Report, 648 Broadway, New York, NY 10012. 212- 533-9870.
The only publication exclusively devoted to music video. CVC features include: reviews and previews of new videos; charts representing broadcast, cable and club airplay; individual playlists from the same; and "videotalk' a video version of CMJ's "Dialogue " section. There is also a page devoted to country video show playlists, still a relatively small niche.

Current, Current Publishing Committee, 2311 18th St., NW, Washington, DC 20009. 202-265-8310.
$54, semi-monthly
{Public television and radio's newspaper. It covers political financial, programming, educational competitive and regulatory developments concerning public broadcasting's various constituencies: PBS, NPR, CPB, individual stations, independent program producers, and other related national and regional organizations and networks. Regular columns include: " Station File," local station news; "

Program Pipeline," in-productions programming news; " The Competition,' new from competitive media (primarily cable); "Homeroom," educational broadcasting news; and "People," describing personnel changes.

Down Beat, Maher Publications, 180 West Park Ave., Elmhurst, IL 60126. 708-941-2030.
Magazine of interest to the Jazz music industry

Electronic Media, Crain Communications, 220 East 42nd St., New York, NY 10017. 212-210-0100.
This newspaper covers the broadcast and cable TV business. Content focuses on programming developments, finances,interviews with industry figures, technology, management, coverage of industry events, FCC station sales and construction, people news, calendar of events, various TV ratings charts, related news blurbs, and classifieds.

Electronic Musician, Box 3747, Escondido, CA 92025. 415-653-3307.
Monthly trade magazine for news in electronic music.

Emmy Magazine, Academy of Television Arts & Sciences, 3500 West Olive Ave., Suite 700
Burbank, CA 91505. 818-953-7575
Bimonthly magazine with news and features on faces and issues in the television industry.

Entertainment Law & Finance, Leader Publications, 111 8th Ave., New York, NY 10114. 212-741-8300

Film & Video, 213-653-8053
$42,monthly
This publication looks just as slick as the industry it covers. Except for the cover story, each of the dozen-plus articles per issue falls under one of the main sections covered regularly: feature stories, motion pictures, commercials teleproductions, music videos,and facilities. In addition, several regular department columns are offered: production news, post-productions news, new equipment, music video production listings, classifieds,film commission news, and calendar. The publication's subtitle is "The Productions Magazine," and it will definitely fill you in on that arena.

The Gavin Report, The Gavin Report, Inc., 140 Second St., San Francisco, CA 94105. 415-495-1990.
Weekly magazine for the music industry with record reviews, news and features and popular music charts.

Grammy Pulse, NARAS, Suite 140 Mez., 303 North Glenoaks Blvd., Burbank, CA 91502.
The National Association of Recording Arts and Sciences publication.

Hollywood Reporter, 800-525-2899 ; 213-464-7411
$92, daily
One of the biggies cover in the Hollywood scene. It provides coverage on various aspects of the entertainment industry. Regular features include box office grosses, film and TV shows in development, and production and celebrity interviews. Special issues are published on industry-related topics such as the Cannes Film Festival, conventions, state locations, and entertainment companies.

The Hard Report, 4 Trading Post, Medford Lakes, NJ 08055. 609-654-7272.
Music trade specializing in hard rock and metal, includes playlists and charts.

Inside Radio/Radio Only, Inside Radio, Inc., 1930 E. Marlton Pike, Suite S-93, Cherry Hill, NJ 08003. 609-424-6800
Weekly news reports on the radio industry. Particularly strong in marketing.

International Broadcast Engineering, Marketing Dept., IBE, R.M. 206 S.H. Queensway House, 2 Queensway, Redhill, Surrey, UK

INTV Journal, View Publications Corp., 49 East 21st St., New York, NY 10010. 212-575-0577.
Produced seven times per year, official publication of the Association of Independent Television Stations with articles that focus on independent television.

Journal of Broadcasting & Electronic Media, Broadcast Education Association, 1771 N St., NW, Washington, DC 20036. 202-429-5355.
Quarterly research publication concerning regulation, criticism and other areas of television, radio and other forms of electronic media.

Journal of College Radio, Intercollegiate Broadcasting Systems, Box 592, Vails Gate, NY 12584-0592. 914-565-6710.
Covers topics concerning college radio.

Journal of Communication, Annenberg School of Communications, University of Pennsylvania, 3620 Walnut St., Philadelphia, PA 19104. 215-898-7041.
Quarterly research publication emphasizing an interdisciplinary approach to the study of communications.

LPTV Report, Kompas/Biel & Associates, Inc., 5235 124th St., Suite 22, Butler, WI 53225-0510. 414-781-0188.
Monthly report with news and strategies for community to low power television broadcasting.

Marketing &Media Decisions, Decisions Publications Inc., 1140 Ave. of the Americas New York, NY 10036.
Monthly publication concentrating on new trends and ideas in the media with a focus on advertising and marketing.

Media Network Newsletter, 121 Fulton St., 5th Floor, Box N, New York, NY 10038. 212-619-3455.

Media Report to Women, Communication Research Associates, Inc., 10606 Mantz Rd., Silver Spring, MD 20903-1228.
Bimonthly report spotlighting women's activities in the field of communications.

MIX, P.O. Box 3712, Escondido, CA 92025. 1-800-334--8152
Mix covers the world of professional recording an sound production, especially as it pertains to music in records, TV, films and live performance. If focuses on the people facilities, equipment and techniques of today's production scene. Regular columns include: industry news, new equipment reviews, new record and video projects, and profiles of new studios and major producers. Each issue also contains a detailed Director section, such as recording studios by geographical region, video production or post-production houses, record pressing and duplication facilities, or studio designers and suppliers.

Multichannel News, Fairchild Publications, 7 East 12th St., New York, NY 10003. 212-741-6208.
This newspaper covers news for the TV business including cable, pay, broadcast, MDS, home video and satellite industries. Content is limited strictly to news and related matters to the emerging multichannel industries.

Music, Computer, & Software, P.O. Box 625, Northport, NY 11768.

Musician, 33 Commercial St., Gloucester, MA 01950. 508-281-3110.
Monthly magazine with news and features on musicians and highlights of the music industry's developments.

NATPE Programmer, National Association of Television Program Executives, 10100 Santa Monica Blvd., Suite 300, Los Angeles, CA 90067. 213-282-8801.
Monthly publication of NATPE focusing on news trends of television programming.

New Media Age, 901 Mariners Island Blvd., Suite 365, San Mateo, CA 94404. 415- 573-5170.
13 x/ year $36
Excellent analysis and news of developments in the growing world of multimedia video and computer integration.

New Route, Joseph Fox Communications, Inc., 67-73 Spring St., New York, NY 10012. 212-941-5600.
Four issues yearly, magazine spotlighting new faces in new music.

The Professional Communicator, Women in Communications, Inc., 2101 Wilson Blvd., Suite 417, Arlington, VA 22201.703-528-4200.
Seasonal publication of WICI.

Public Broadcasting Report, Warren Publishing, Inc., 2115 Ward Court, NW, Washington, DC 20037. 202-872-9200.
Fortnightly newsletter concentrating on public broadcasting and other related areas.

The Pulse of Radio, Streamline Publishing, Inc., 1212 U.S. Highway One, North Palm Beach, FL 33408. 407-626-3774.
This publications, not yet two years old, has quickly found a niche in commercial radio. Focusing on news geared to the managers of individual radio stations, the magazine focuses on ideas to help make stations succeed. It covers every business aspect of station operations, especially sales and marketing. Station construction, ownership, transfers, format changes, and other FCC rules are included. Pulse regularly interviews and profiles managers and others from around the industry. Another fairly regular feature is the " Pulse Guide TO. . . ," an annotated directory of all the players in a given area (e/g/, research films. production services).

Radio & Records, Radio & Records, Inc., 1930 Century Park West, Los Angeles, CA 90067. 213-553-4330.
$225/yr. or $75/quarter, weekly
In-depth coverage of the radio business, especially as it relates to music. A short article relating to each music format is complemented by comprehensive weekly chars and a slew of station playlists. R&R's event calendars are useful, with most detailed news on industry people.

Radio Only, 609-424-6800.
$60,monthly
This publication is jam-packed with ideas to improve station sales, programming, ratings, promotion, marketing, managing people, and financial management– with regular department for each by those names. Every article is a page-long, immediately adaptable idea that has worked at at least one commercial station.

Radio/TV News Report, Radio-Electronics, 500-B Bi-County Blvd., Farmingdale, NJ 11735. 516-293-3000.

Radio World/TV Technology, Industrial Marketing Advisory Services, Inc., 5827 Columbia Pike, Suite S-93, Falls Church, VA 22041. 703-998-7600
Monthly publications with news and feature articles on radio and TV broadcasting.

Radio Week, National Association of Broadcasters, 1771 N Street NW, Washington, DC 20036. 202-429-5350.
Weekly newsletter for NAB radio members with articles on the legal, engineering, programming, promotion, and sales aspects of station operation. Accepts submissions and press releases.

Rockpool , Rockpool Promotions Limited, 83 Leonard St., 2nd Floor, New York, NY 10013. 212-219-0777.
Features numerous, consise reviews of new releases and band performances covering various genres. Separate charts and playlists for station, dance club DJ, and retail outlet categories. Station charts largely compiled from college radio data. Also provides new music band interviews, occasional editorials, and columns devoted to music industry news from here and abroad and new release to look out for.

Satellite Business News, 1050 17th St., NW, Suite 1212, Washington, DC 20036. 202-785-0505.

Satellite Communications, Cardiff Publishing Co., 6300 South Syracuse Way Co., Suite 650 Englewood, CO 80111. 303-220-0600
Monthly international publication focused on satellite news, technology and applications.

SMPTE Journal, Society of Motion Picture and Television Engineers, 595 West Hartsdale Ave.
White Plains, NY 10607. 914-761-1100.
Monthly trade publication with articles on technology.

Spin, Camouflage Associates, 6 West 18th St., New York, NY 10011-4608. 1-800-423-1780.
Monthly magazine of reviews and news in music, fashion and current events.

Television Quarterly , National Academy of Television Arts and Sciences, 110 West 57th St.,
New York, NY 10019. 212-586-8424.
Quarterly publication of NATAS featuring reviews and commentary.

Television-Radio Age, TV Editorial Corp., 1270 Sixth Ave., New York, NY 10020. 212-757-8400.

Variety, Variety, Inc., 475 Park Ave., South, New York, NY 10016. 212-779-1100.
Weekly newspaper spotlighting the entertainment industry, particularly film.

Video Systems, The official magazine of the International Television Association, 9221 Quivira Rd.,
Overland Park, KS 66215.
Mailed free to qualified persons
Reviews and news of new video equipment systems and developments. Includes technical columns on sound and lighting, computer usage, and also columns onmanagement and corporate developments, as well as news and views from the International Television Association.

Video Week, Warren Publishing, Inc., 2115 Ward Court, NW, Washington, DC 20037.
Weekly newsletter covering the business aspects of sales and distribution of videocassettes, pay television, disc and allied new media.

Videography, Media Horizons, 50 West 23rd St., New York, NY 10010.
Monthly publication with articles and columns on video software and hardware.

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800-356-2184 - Guide $25.00

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203-234-9246

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606-331-8990

MPCS Professional Video. Buyers Guide, 514 W. 57 St. NY, NY. 10019
212-586-3690 or 800-431-6004 - Guide $24.95
or
Comprehensive Video Supply Corp. Professional Video Accessories - Guide $ 7.00

Quality. Video Supply Corporation, 76 Frederick St., P.O. Box 1007, Hackensack, NJ 07602
800-431-6000 - Guide $24.95

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COLLEGE BROADCASTER
ARTICLES INDEX

N A C B

STATION HANDBOOK

College Broadcaster Magazine Articles Index

Feb. 1989 (2/89) - Jan./Feb. 1992 (1-2/92) issues

NACB will provide photocopies of any articles listed below to members at cost (5 cents/page); 25 cents/page to others. **Complete issues are no longer available for 2/89 through 4-5/91.** Back issues of the current school year (September 1991-current) are still available for $3 each/members and $5/non-members. Suggestions are welcome regarding improvements to this index; e.g., additional headings for cross-referencing. Use the order form at the end of this section to order articles or back issues (where available). We hope that your station/department catalogs back issues of *College Broadcaster*. This index is designed to help simplify use of the magazine as an informational tool.

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ABoard!
Advertising
Awards & Competitions
Books & Publishing
Cable
Careers & Career Preparations
College Classifieds
Computers (& Media)
Conferences
DBS
Editorial Cartoons
Editorials
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Equipment & Equipment Reviews
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Feedback
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Music Charts & Playlists
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Music Reviews
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Satellite
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Station/Chapter News
Station Profiles (Don't Touch That Dial!)
Station Projects & Developments
Studio Design & Repair
Telecommunications
Television Programming
Television & Video Technology
Trade Organizations
Training Programs at College Stations
Underwriting
U Network (formerly U•NET)
U Network Program Profile

NOTES to Index:

µ If the item refers to a book reviewed in a "Book Review" column, the title of the book is listed first. If it is an article about books or publishing, the article title is listed.

* The "Conferences & Events" section of College Broadcaster, begun 9/89, is purely a listing of events and so is not listed in the index.

† These charts appear on the same page as all other music charts and station playlists in a given issue unless stated otherwise.

¥ Band/artist name is listed, followed by name of album reviewed.

ß This heading also contains many of the blurbs from each issue's "NACB News" column (begun 9/89), indexed by the title of each blurb.

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"Careers in Media: Hamburg/Leibner" (4-5/90, p.16+)
"Communications Trade School vs. College Education" (10/89, p.4)
"Fighting the Trade School Trend" (1/90, p.24)
"How to Flunk Electronic Marketing" (11-12/90, p.16+)
"How to Get That First Job in Broadcasting" (4-5/91, p.8+)
"International Radio and Television Society: Internship Profile" (10/90, p.14+)
"Interns" [in "NACB News"] (9/90, p.8)
"Interns" [in "NACB News"] (1/91, p.22)
"Internships" [in "NACB News"] (11-12/90, p.24)
"Internships" [in "NACB News"] (3/91, p.21)
"Internships" [in "NACB News"] (4-5/91, p.41+)
"Internships: How B'cast Businesses Can Improve Their Summer Programs (9/91, p.12)
"Live TV: An Inside Look at Directing and Producing" [in "Government & Industry News"] (1/91, p.17+)
"Maximizing Your Internship" (11/89, p.28+)
"Media Career Trends in the '90s" (4-5/91, p.4+)
"The need for broadcast engineering training" (9/90, p.29)
"No college cable TV training?" [in "Government & Industry News"] (3/90, p.27)
"Radio Marketing and Promotions: An Emerging Career Field" (4-5/90, p.44)
"Radio: 'More Than Coursework'" (9/89, p.23)
"RTNDA 1989 Radio/TV News Salary Report" (4-5/90, p.43)
"Summer Internships" [in "NACB News"] (3/90, p.14)
"Summer Internships" [in "NACB News"] (4-5/90, p.46)
"TV job network" [in "Government & Industry News"] (2/91, p.21)
"TV Lessons Start Today" (4-5/91, p.27)
"Video salaries survey results" [in "Government & Industry News"] (10/90, p.22)
"Where to get an entry-level broadcasting job in an era of downsizing" (4-5/91, p.29)
"Willard Scotts of the Future" ["Broadcast News"] (11-12/91, p.13)
"William S. Paley Dies" [in "Government & Industry News"] (1/91, p.14)
"You've just graduated with a degree in communications: Now what?" (4-5/90, p.55)

College Classified

(The listings that comprise this column fall under the categories of "Jobs," "Internships," "Awards" and "Miscellaneous" and are not indexed. However, photocopies of this listings section may be requested by issue date.)

Computers (&Media)

"Computer Database Online" (4/89, p.2)
"Computer Graphics" (3/90, p.24+)
"Computers can be linked by radio" [in "Government & Industry News"] (1/90, p.30)
"Desktop Video Is Here" (9/90, p.6+)
"Look Ma, No Wires" [in "Government & Industry News"] (3/90, p.27)
"Mac Video II: It Moves!" (3/91, p.8+)
"Programming College Radio by Computer" (9/90, p.12+)
"Pushing College Radio into the Computer Age" (4/89, p.7)

Conferences*

"Alternative music hits Grammy's" [in "Government & Industry News"] (10/90, p.22)
"At the New Music Seminar" (10/90, p.6+)
"Black College Radio [Convention]" (3/90, p.8+)
"BPME convention: From the students' perspective" (11-12/90, p.8)
"CMJ concert reviews" (1/91, p.23)
"Comedy Channel's 'Laugh Riot'" (2/91, p.28)
"Conference Preview" [in "NACB News"] (9/89, p.13)
"Conference Preview" [in "NACB News"] (10/89, p.28)

"Conference Preview" [in "NACB News"] (11/89, p.8)
"Conferences" [in "NACB News"] (3/90, p.14)
"Conferences" [in "NACB News"] (4-5/90, p.46)
"Defining the New Mainstream: Lee Abrams' Featured Speech" (1/90, p.6+)
"Fall Media Events" (1/91, p.10+)
"First Annual Conference of College Broadcasters" (2/89, p.9+)
"Formats and Conformity" (2/91, p.29)
"Fourth Annual Conference a Success!" ["NACB News"] (1-2/92, p.8)
"ITVA and INFOCOMM shows combine" [in "Government & Industry News"] (1/91, p.19)
"Karl Schaefer on Dramatic Production" (4/89, p.5+)
"Media Conventions: Summer '90" (4-5/90, p.22+)
"Multivisions Conference" [in "Station News"] (4-5/91, p.38)
"NACB at NAB" [in "NACB News"] (2/90, p.24)
"NACB, U•NET, BMI at CMJ" [in "NACB News"] (10/90, p.20)
"National Conference" [in "NACB News"] (9/90, p.8)
"National Conference" ["NACB News"] (9/91, p.16)
"National Conference" ["NACB News"] (10/91, p.5)
"National Conference Update" [in "NACB News"] (10/90, p.20)
"NBC's Brian Ross: Q&A" (4-5/90, p.38+)
"New Music Seminar 10" (9/89, p.15+)
"New Music Seminar" [in "NACB News"] (9/90, p.8)
"New Music Seminar 12: Or How We Survived the Annual Schmoozatorium in NYC" (9/91, p.18+)
"Pennsylvania Area & Southern Regionals" [in "NACB News"] (4-5/91, p.41)
"Provoking Alternative Media" (1/91, p.11+)
"Q&A with Ted Turner" (2/90, p.22+)
"Quincy Jones to keynote at conference" [in "NACB News"] (11-12/90, p.24)
"Radio 1990" [in "NACB News"] (9/90, p.8)
"Regional Conferences" [in "NACB News"] (11/89, p.8)
"Regional Conferences" [in "NACB News"] (1/90, p.16)
"Regional Conferences" [in "NACB News"] (2/90, p.24)
"Regional Conferences" [in "NACB News"] (1/91, p.22)
"Regional Conferences" [in "NACB News"] (2/91, p.13)
"Regional Conferences" [in "NACB News"] (3/91, p.21)
"Regional Conferences" ["NACB News"] (1-2/92, p.8)
"Rocky Mountain Broadcasting: Brian Ross' Keynote Address" (3/90, p.6+)
"The Spirit of Innovation: Second Annual Conference of College Broadcasters" (1/90, p.4)
"Third Annual National Conference" (1/91, p.4+)
"Upcoming Events" [in "NACB News"] (9/89, p.13)
"Upcoming Events" [in "NACB News"] (10/89, p.31)
"Upstate NY Regional Conference" [in "NACB News"] (10/90, p.20)
"Turner's Keynote Address" (1/90, p.5+)
"Walter Cronkite's Keynote Address" (2/89, p.19+)
"West Coast Regional Conference" (4/89, p.3+)
"West Coast Conference" (4-5/90, p.50+)
"West Coast Conference" [in "NACB News"] (4-5/91, p.41)
"Winona AERho Holds Conference" (3/91, p.30)

DBS (Direct Broadcast Satellite)
(see "Satellite" section)

Editorial Cartoons
"Be Ve-e-ery Careful!" ["Over the Air!"] (9/91, p.6)
"And Then There Were Three" ["Over the Air!"] (11-12/91, p.12)

Editorials (column)
The articles that comprise this column, begun 9/89, are individually listed by their titles under the appropriate subject heading(s) in this index. The column was renamed "Final Thoughts" beginning 9/91.

Engineering (column)

The articles that comprise this column, begun 9/89, are individually listed by their titles under "STUDIO DESIGN & REPAIR" or other appropriate subject heading(s) in this index.

Equipment & Equipment Reviews (See also "Radio & Audio Tech." and "TV & Video Tech.")

"Equipment Co-op Starts" (3/89, p.1+)
"KUHF edits audio digitally with Studer-Dyaxis" (2/91, p.8+)
"Live Assistant at KCCU" (2/91, p.4+)
"The Newtek Video Toaster" ["User Review"] (1-2/91, p.11)
"Sony grant" [in "NACB News"] (4-5/90, p.46)

Equipment Reviews (column)

(See "Product Releases/Product Showcase")

Faculty Advisor (column)

(The articles that comprise this column, begun 9/89, are individually listed by their titles under the appropriate subject heading(s) in this index.)

FCC

(See "Legal Issues" section)

Feedback (See "Letters to the Editor")

"Letters to the Editor" renamed "Feedback" beginning with 9/91 issue. 9/91, p.5; 10/91, p.4; 11-12/91, p.7; 1-2/92, p.4)

Fundraising, Underwriting & Advertising

"20 Easy Steps to Better Station Fundraising" (1-2/92, p.18+)
"Accept commercials?" [in "NACB News"] (2/91, p.13)
"Accept commercials?" [in "NACB News"] (3/91, p.21)
"At Last, Some Backbone" ["Broadcast News"] (11-12/91, p.13)
"The basics of underwriting" (9/89, p.21)
"Expose Yourself! (Publishing a Guide/Magazine)" (1-2/92, p.28+)
"FCC vindication expected for enhanced underwriting" [in "Government & Industry News"] (2/90, p.19)
"Going into broadcasting? Learn to sell" (4-5/90, p.6)
"Illegal creativity" [in "Legal" column] (2/91, p.18)
"Little Stations Need Love Too!" ["Faculty Advisor"] (1-2/92, p.21)
"Mobile DJ $$" [in "Station News"] (4-5/91, p.38)
"NACB Advertising Network" (3/89, p.4)
"Public TV rep firm expands" [in "Government & Industry News"] (2/91, p.17)
"Sound-alike ads" [in "Legal" column] (2/91, p.18)
"Start a Digital Fund Now!" ["Final Thoughts"] (11-12/91, p.30)
"Underwriting Spots Go Too Far" [in "Government & Industry News"] (1/90, p.21)
"Underwriting violations" [in "Legal" column] (3/91, p.20)
"TV underwriting spots" [in "Legal" column] (1/91, p.18)

Indecency (indecent program content)

"Day of Decency" [in "Station News"] (4-5/91, p.38)
"FCC adopts 24-hour indecency ban report" [in "Government & Industry News"] (9/90, p.20)
"FCC continues enforcement against indecency" [in "Government & Industry News"] (11/89, p.25)
"FCC Quote of the Month" [in "Government & Industry News"] (10/89, p.27)
"Indecency" [in "Government & Industry News"] (9/89, p.7)
"Indecency isn't just a radio issue" [in "Government & Industry News"] (3/90, p.26)
"The Indecency Issue: Now's Your Chance" (1/90, p.8+)
"Indecency revisited" (2/91, p.6+)
"Indecent Programming" [in "Legal" column] (1/91, p.18+)
"'Live at Eight' Faces Censorship" [in "Station News"] (4-5/91, p.38)
"NEA creates obscenity investigation panel" [in "Government & Industry News"] (10/90, p.22)
"Record warning label arrives" [in "Government & Industry News"] (9/90, p.22)

"Satellite TV obscenity" [in "Government & Industry News"] (4-5/90, p.60)
"Sexual content in itself not indecent" [in "Government & Industry News"] (9/90, p.21)
"Sikes says news not indecent; but beware of young audiences" [in "Govt & Industry News"] (2/90, p.26+)
"Spicy Language" [in "Government & Industry News"] (10/89, p.27)
"Techie solution to indecency" [in "Government & Industry News"] (4-5/90, p.58)

International & Foreign Media

"As European Media Explodes, Where's College Broadcasting?" (2/90, p.6)
"Australian commercial-to-college radio donation" [in "Government & Industry News"] (1/91, p.15)
"Britain allows cable into phone biz" [in "Government & Industry News"] (3/91, p.16)
"British broadcasting up for major changes" [in "Government & Industry News"] (2/90, p.27)
"British DBS firms merge" [in "Government & Industry News"] (2/91, p.16)
"British satellite rivals feel they can co-exist" [in "Government & Industry News"] (4-5/90, p.60)
"Broadcasting Term Overseas" (4-5/91, p.39)
"Canadian broadcasting jobs axed" [in "Government & Industry News"] (2/91, p.21)
"Canadian Media in the Red" ["Broadcast News"] (9/91, p.7)
"Canadian satellite network for new radio programming" [in "Government & Industry News"] (1/91, p.15)
"CBS-Tokyo Broadcasting Tie-In" [in "Government & Industry News"] (11-12/90, p.22)
"CNN--Pakistani hit" [in "Government & Industry News"] (2/91, p.21)
"First Private Greek TV Channels Launched" [in "Government & Industry News"] (1/90, p.30+)
"France boosts cable TV" [in "Government & Industry News"] (4-5/90, p.58)
"France and Germany form TV channel" [in "Government & Industry News"] (2/91, p.21)
"Int'l satellite transmission alternative to INTELSAT founded" [in "Govt & Industry News"] (3/90, p.27)
"Japan funds Disney films" [in "Government & Industry News"] (2/91, p.16)
"Laws inhibit foreign rescue for Aussie TV" [in "Government & Industry News"] (4-5/90, p.58)
"MTV rocks USSR" [in "Government & Industry News"] (2/91, p.17)
"NBC strikes two Japanese deals" [in "Government & Industry News"] (2/91, p.17)
"New funds to aid in creating European stations" [in "Government & Industry News"] (11-12/90, p.23)
"New international rules facilitate satellite news gathering" [in "Government & Industry News"] (2/90, p.27)
"Paramount scouts European talent" [in "Government & Industry News"] (3/90, p.30)
"Portugal to begin commercial TV" [in "Government & Industry News"] (2/91, p.17)
"Portugal proposes more private national TV" [in "Government & Industry News"] (4-5/90, p.60)
"Programming quality criterion in British TV licensing" [in "Government & Industry News"] (4-5/90, p.59)
"Quota limiting imported TV programs" [in "Government & Industry News"] (11/89, p.25)
"Religious TV Hits U.S.S.R." [in "Government & Industry News"] (3/90, p.27)
"Satellites to provide programming to Ireland" [in "Government & Industry News"] (3/90, p.27)
"Soviet film industry reorganizes" [in "Government & Industry News"] (4-5/90, p.60)
"Soviet-U.S. radio program exchange" [in "Government & Industry News"] (4-5/90, p.59)
"Soviets comment on TV" [in "Government & Industry News"] (2/91, p.16)
"U.S. Armed Forces Radio hits Saudi Arabia" [in "Government & Industry News"] (2/91, p.21)
"U.S. government limits programming" [in "Government & Industry News"] (2/90, p.27)
"U.S. helps Eastern Europe move into modern telecommunications" [in "Govt & Industry News"] (2/90, p.27)
"U.S. to invade Cuba via TV" [in "Government & Industry News"] (4-5/90, p.58)

Journalism, Reporting & News

"Arabic broadcaster scoops networks on Gulf" [in "Government & Industry News"] (2/91, p.17+)
"Broadcast journalists suffered a setback" [in "Government & Industry News"] (11/89, p.25)
"Cable-broadcast news tie-ins" [in "Government & Industry News"] (11-12/90, p.22)
"Cameras in federal courts" [in "Government & Industry News"] (11-12/90, p.23)
"CBS-Tokyo Broadcasting Tie-In" [in "Government & Industry News"] (11-12/90, p.22)
"CNN--Pakistani hit" [in "Government & Industry News"] (2/91, p.21)
"College stations cover the war" (3/91, p.14+)
"The debate over TV news programs in high schools" [in "Government & Industry News"] (10/89, p.29)
"Editorials vanishing?" [in "Government & Industry News"] (2/91, p.21)

"Election coverage" [in "NACB News"] (11-12/90, p.24)
"Ethics in Journalism" (3/89, p.3)
"Fairness doctrine effectively stalled" [in "Government & Industry News"] (3/90, p.27)
"Fox plans network newscast" [in "Government & Industry News"] (4-5/90, p.59+)
"Journalism Sugar Daddies?" ["Broadcast News"] (1-2/92, p.6)
"Local affiliates' TV news bypasses networks" [in "Government & Industry News"] (2/90, p.27)
"Local Fox affiliate and cable create model newscast" [in "Government & Industry News"] (1/91, p.19)
"Morley Safer on Investigative Reporting" (2/89, p.21+)
"NBC's Brian Ross: Q&A" (4-5/90, p.38+)
"NCNS [National Collegiate News Syndicate] Announcement" [in "NACB News"] (2/90, p.24)
"Networks consolidate election polling" [in "Government & Industry News"] (4-5/90, p.61)
"New England cable news" [in "Government & Industry News"] (2/91, p.17)
"Professionally-produced TV news for schools" [in "Government & Industry News"] (1/90, p.30)
"Robert Lipsyte on Responsible Sports Journalism" (2/89, p.25+)
"Robots increasing in TV news" [in "Government & Industry News"] (3/90, p.30)
"Rocky Mountain Broadcasting: Brian Ross' Keynote Address" (3/90, p.6+)
"RTNDA 1989 Radio/TV News Salary Report" (4-5/90, p.43)
"Satellite News Services" (3/91, p.4+)
"Shortwave Aids War Coverage" (4-5/91, p.28)
"Sikes says news not indecent; but beware of young audiences" [in "Gov't & Industry News"] (2/90, p.26)
"Station airs newscast on rival outlet" [in "Government & Industry News"] (2/91, p.16)
"TV News: Building a Career in Broadcast Journalism" [in "Book Reviews"] (2/90, p.16)
"TV News on Radio" [in "Government & Industry News"] (2/91, p.21)
"USA TODAY Apple College Information network" [in "Government & Industry News"] (10/89, p.29)
"Walter Cronkite's Keynote Address" (2/89, p.19+)

Legal Issues (except indecent programming, which has its own heading. See "Indecency")
"$35 Fee Required of DJs" [in "Government & Industry News"] (9/90, p.20)
"$35 DJ Fee" [in "Legal" column] (1/91, p.21)
"Alternative way to deal with the $35 fee" [in "Government & Industry News"] (10/90, p.22)
"ANSI Compliance" ["Engineering"] (11-12/91, p.17)
"Bad Advice" [in "Legal" column] (4-5/91, p.33)
"Bill to take military radio spectrum private" [in "Government & Industry News"] (10/90, p.22+)
"Black-owned public TV station" [in "Government & Industry News"] (1/90, p.21)
"Bush's nominee for the remaining FCC Commissioner seat" [in "Gov't & Industry News"] (1/90, p.21)
"Cable re-regulation bill down to the wire" [in "Government & Industry News"] (11-12/90, p.22)
"Can student organizations have noncommercial stations" [in "Gov't & Industry News"] (1/91, p.14)
"Children's TV bill becomes law" [in "Government & Industry News"] (1/91, p.14)
"College Broadcaster becomes FCC info source" [in "Government & Industry News"] (3/90, p.26)
"Commercials in Disguise?" ["Broadcast News"] (9/91, p.6)
"Dialogue Clips" ["Legal"] (11-12/91, p.16)
"Digital broadcasting" [in "Legal" column] (2/91, p.18)
"Emergency Antenna" [in "Legal" column] (4-5/91, p.33)
"Fairness doctrine effectively stalled" [in "Government & Industry News"] (3/90, p.27)
"FCC $35 DJ Fee Impact Survey" (2/91, p.31)
"Fining Novices" [in "Legal" column] (4-5/91, p.32+)
"FM Translators" [in "Legal" column] (3/91, p.20)
"FTC supports fin-syn repeal" [in "Government & Industry News"] (11-12/90, p.22)
"Gag Backfires" ["Broadcast News"] (11-12/91, p.13)
"ID Fines" ["Legal"] (11-12/91, p.16)
"Illegal creativity" [in "Legal" column] (2/91, p.18)
"Indecent Programming" [in "Legal" column] (1/91, p.18+)
"Issue-Program Obligations" ["Legal"] (1-2/92, p.12)
"Law urges curbing of TV violence" [in "Government & Industry News"] (2/91, p.16)
"License Renewal" ["Legal"] (9/91, p.14)
"Major radio payola case thrown out" [in "Government & Industry News"] (11-12/90, p.22)
"Minimum Operations Schedules" ["Legal"] (1-2/92, p.12)
"Music Legal on College TV?" [in "Legal" column] (4-5/91, p.32)
"Music Licensing" [in "Legal" column] (1/91, p.18)

"Mutually Exclusive Applications" ["Engineering"] (9/91, p.15)
"Mutually Exclusive Applications" ["Engineering"] (11-12/91, p.17)
"Negative Attitude" ["Broadcast News"] (1-2/92, p.7)
"Public File" [in "Legal" column] (2/91, p.18)
"Rich White Boy College Radio" (1/91, p.6)
"Senate confirms Duggan as last FCC Commissioner" [in "Government & Industry News"] (4-5/90, p.61)
"Should radio broadcasters pay U.S. for spots on the dial?" [in "Gov't & Industry News"] (2/90, p.26)
"Sound-alike ads" [in "Legal" column] (2/91, p.18)
"Spectrum fee prospects dim" [in "Government & Industry News"] (11-12/90, p.22)
"Station Interference" [in "Legal" column] (4-5/91, p.32)
"Supreme Court supports minority broadcasting" [in "Government & Industry News"] (9/90, p.21)
"Syndicated Radio Programs" [in "Legal" column] (1/91, p.18)
"Ticket Giveaways" [in "Legal" column] (4-5/91, p.32)
"TV underwriting spots" [in "Legal" column] (1/91, p.18)
"Underwriting Beds" ["Legal"] (11-12/91, p.16)
"Underwriting violations" [in "Legal" column] (3/91, p.20)
"Unlicensed FM on Campus" ["Engineering"] (1-2/92, p.13)
"Video lawyers" [in "Government & Industry News"] (4-5/90, p.59)
"Volunteer DJ Payola?" [in "Legal" column] (4-5/91, p.33)

•*FCC Actions*
"$35 Fee Abolished" ["Broadcast News"] (11-12/91, p.12)
"Action responses on FCC applications" [in "Government & Industry News"] (3/90, p.30)
"Delays--Three For Three" ["Broadcast News"] (11-12/91, p.12)
"EBStimated Changes" ["Broadcast News"] (1-2/92, p.6)
"FCC adopts 24-hour indecency ban report" [in "Government & Industry News"] (9/90, p.20)
"[FCC to] allot Channel 66 for noncommercial educational use in Colorado Springs" [in "Government & Industry News"] (11/89, p.25)
"FCC to begin broadcast deregulation study" [in "Government & Industry News"] (10/90, p.22)
"FCC chairman wants deregulation" [in "Government & Industry News"] (3/91, p.16)
"FCC chairman's views on [cable and children's TV] issues revealed" [in "Gov't & Industry News"] (2/90, p.28)
"FCC comments on cable TV" [in "Government & Industry News"] (3/90, p.27)
"FCC commissioner predicts cable/broadcast TV union" [in "Gov't & Industry News"] (10/90, p.23)
"FCC Extends Date On Kid-Vid Rules" ["Broadcast News"] (11-12/91, p.12)
"FCC fees and fines" [in "Government & Industry News"] (11/89, p.25)
"FCC hits amateur stations" [in "Government & Industry News"] (4-5/90, p.58)
"FCC proposes rules to restrict dial-a-porn" [in "Government & Industry News"] (4-5/90, p.61)
"FCC relaxes carrier current radiation limits" [in "Government & Industry News"] (1/91, p.14)
"FCC to remove educ'l status of Channel 63 Montgomery, AL]" "Gov't & Industry News"] (11/89, p.25)
"FCC requests budget increase" [in "Government & Industry News"] (3/90, p.27)
"FCC to review all broadcast rules" [in "Government & Industry News"] (1/91, p.15)
"FCC rules likely to be rewritten in carrier-current's favor" [in "Government & Industry News"] (2/90, p.19+)
"FCC streamlines hearing process" [in "Government & Industry News"] (3/91, p.17)
"FCC supports capitalism for technology pioneers" [in "Government & Industry News"] (9/90, p.22)
"FCC tough on EEO violators" [in "Government & Industry News"] (3/90, p.27)
"FCC urged to act on fin-syn rules" [in "Government & Industry News"] (4-5/90, p.60+)
"FCC urged to add cable to fin-syn" [in "Government & Industry News"] (4-5/90, p.61)
"FCC vindication expected for enhanced underwriting" [in "Government & Industry News"] (2/90, p.19)
"Finder's Preference" ["Broadcast News"] (11-12/91, p.12+)
"FSU suffers by FCC action" [in "Government & Industry News"] (4-5/90, p.58)
"Good news for Class A [stations]" [in "Government & Industry News"] (10/89, p.27+)
"License applicants criminal records exposed" [in "Government & Industry News"] (9/90, p.22)
"LPTV Fees" [in "Government & Industry News"] (9/90, p.20)
"More Rule Revamping" ["Broadcast News"] (1-2/91, p.6)
"New codeless class amateur license" [in "Government & Industry News"] (3/91, p.16)
"New FCC Fines" ["Legal"] (11-12/91, p.16)
"No DAB Spectrum Determined" ["Broadcast News"] (9/91, p.6)
"Say Goodbye to the $35 Fee!" (1-2/92, p.17)

"Sikes' broadcasting commercial" [in "Government & Industry News"] (10/90, p.22)
"Station Admonished for DJ Hoax" ["Broadcast News"] (1-2/92, p.6+)
"'Syndex' rules upheld" [in "Government & Industry News"] (1/90, p.30)
"Taking a Stand" ["Broadcast News"] (1-2/92, p.6)
"A truly worthwhile report for colleges" [in "Government & Industry News"] (10/89, p.27)
"Underwriting spots go too far" [in "Government & Industry News"] (1/90, p.21)

Letter from the Director(s) (column)

(This column covers various topics, and has appeared in the following issues: 2/89, p.4; 3/89, p.1; 4/89, p.2; 5/89, p.4; 9/89, p.4; 1/90, p.8+; 9/90, p.4.; 9/91, p.4.)

Letters to the Editor (column; See "Indecency")

(This column covers various topics, and has appeared in the following issues: 2/89, p.5; 9/89, p.5; 10/89, p.6; 11/89, p.6; 1/90, p.9; 2/90, p.7+; 3/90, p.5; 4-5/90, p.7+; 9/90, p.5; 10/90, p.5; 11-12/90, p.7; 1/91, p.7; 2/91, p.7+; 3/91, p.7; 4-5/91, p.7+)

Media (subject)

"Canadian Media in the Red" (See "International & Foreign Media")
"Media literacy education" [in "Government & Industry News"] (2/91, p.17)
"Provoking Alternative Media" (1/91, p.11+)
"The Role of Media in Society" (2/89, p.15)
"The World's Largest Media Company [Time Warner]" [in "Government & Industry News"] (9/89, p.27)

Mergers, Acquistions & Co-ventures

"British DBS firms merge" [in "Government & Industry News"] (2/91, p.16)
"Cable-broadcast news tie-ins" [in "Government & Industry News"] (11-12/90, p.22)
"Cable networks merging" [in "Government & Industry News"] (2/91, p.16)
"CBS-Tokyo Broadcasting Tie-In" [in "Government & Industry News"] (11-12/90, p.22)
"France and Germany form TV channel" [in "Government & Industry News"] (2/91, p.21)
"Japan funds Disney films" [in "Government & Industry News"] (2/91, p.16)
"Live Long & Prosper" ["Broadcast News"] (1-2/92, p.6)
"Local Fox affiliate and cable create model newscast" [in "Government & Industry News"] (1/91, p.19)
"Matsushita to purchase MCA" [in "Government & Industry News"] (11-12/90, p.23)
"NBC strikes two Japanese deals" [in "Government & Industry News"] (2/91, p.17)
"Networks consolidate election polling" [in "Government & Industry News"] (4-5/90, p.61)
"New England cable news" [in "Government & Industry News"] (2/91, p.17)
"New cable and broadcast affiliations?" [in "Government & Industry News"] (9/90, p.21+)
"Paramount rumors increase" [in "Government & Industry News"] (3/91, p.16)
"Sony Corporation buys Columbia Pictures" [in "Government & Industry News"] (11/89, p.25)
"Sonyland" [in "Government & Industry News"] (3/91, p.16)
"Soviet-U.S. radio program exchange" [in "Government & Industry News"] (4-5/90, p.59)
"Station airs newscast on rival outlet" [in "Government & Industry News"] (2/91, p.16)
"TCI to divide" [in "Government & Industry News"] (3/90, p.30)
"The World's Largest Media Company [Time Warner]" [in "Government & Industry News"] (9/89, p.27)
"TV News on Radio" [in "Government & Industry News"] (2/91, p.21)
"U.S. helps Eastern Europe move into modern telecomms." [in "Gov't & Industry News"] (2/90, p.27)

Music

"1-900-776-TUNE" ["Broadcast News"] (9/91, p.6)
"900 Phone Numbers" [in "Government & Industry News"] (9/89, p.7)
"Alternative music hits Grammy's" [in "Government & Industry News"] (10/90, p.22)
"At the New Music Seminar" (10/90, p.6+)
"Best unsigned bands" [in "Government & Industry News"] (10/90, p.22)
"Bring the Noise (Back)" [Broadcast News"] (9/91, p.7)
"Black college radio music publication debuts" (10/90, p.24)
"Canadian College Radio Drops Polygram Boycott" [in "Government & Industry News"] (2/90, p.26)
"CMJ concert reviews" (1/91, p.23)
"Drawing a New Curtain" ["Broadcast News"] (9/91, p.6)
"Expert Predicts College Vinyl Out; CDs In" [in "Government & Industry News"] (1/90, p.21)

"Expose Yourself! (Publishing a Station Guide/Magazine)" (1-2/92, p.28+)
"Getting more music--audio and video" (10/90, p.10)
"An Interview with Modern English" (10/90, p.8+)
"An Interview with Spiral Jetty" (10/89, p.5+)
"New Music Seminar 10" (9/89, p.15+)
"New Wave of Record Lyric Labelling Laws" [in "Government & Industry News"] (3/90, p.27)
"NMS [New Music Seminar] Concert Reviews" (10/90, p.9+)
"An open letter to college radio" (11-12/90, p.6)
"Pixies speak out on college radio" (1/91, p.24)
"Polkats win best unsigned band contest" [in "Government & Industry News"] (1/91, p.14)
"Record label lowers prices for new artists" [in "Government & Industry News"] (9/90, p.20)
"Record warning label arrives" [in "Government & Industry News"] (9/90, p.22)
"Say what?" (10/90, p.30)
"This One Goes Out To..." ["Broadcast News"] (9/91, p.7)
"VISA Laws Delayed" ["Broadcast News"] (11-12/91, p.12)

Music Charts & Playlists (column; See also "Sounds & Vision")

(The playlists that comprise this column, begun 9/89, come from various radio and TV stations and trade publications. While they are not listed in this index, call NACB to find out if a particular station has had a chart published in the past.)

Music Licensing

"Borrowing Copyrighted Songs" ["Legal"] (9/91, p.14)
"Cable TV upset over music fees" [in "Government & Industry News"] (4-5/90, p.59)
"Music Legal on College TV?" [in "Legal" column] (4-5/91, p.32)
"Music Licensing" (10/89, p.8+)
"Music Licensing" [in "Legal" column] (1/91, p.18)
"Music Licensing--An Insider's View" (4-5/91, p.17)
"Music Videos" ["Legal"] (9/91, p.14)
"NACB represents college TV for music licensing" [in "NACB News"] (11-12/90, p.24)
"Radio-playing stores need not owe licensing fees" [in "Government & Industry News"] (1/91, p.15)

Music Reviews¥ (column)

The Affordable Floors, *Drumming on the Walls* (10/89, p.11)
Robert Becker, *Easier* (1/90, p.11+)
Betty, *Hello, Betty!* (1-2/91, p.25)
Black Cat Bone, *Truth* (11-12/91, p.22)
The Blessing, *The Blessing* (3/91, p.23)
A Boy and His Dog, *A Boy and His Dog* (2/90, p.11)
CAN, *Rite Time* (2/90, p.11+)
Chemical Wedding, *Chemical Wedding* (10/89, p.11)
Chickasaw Mudd Puppies, *8 Track Stomp* (1/91, p.25)
Suzanne Ciani, *Hotel Luna* (1-2/92, p.25)
Golden Palominos, *Drunk With Passion* (11-12/91, p.22)
John Cody, *Ripped Jeans* (3/90, p.11)
Crab Daddy, *Crab Daddy* (2/91, p.23)
Crunch-O-Matic, *Caution: Do Not Play* (4-5/91, p.35)
Paul Davis, *No More Watered Down, Machined-Up, Forgot the Soul Hyperbole!* (10/90, p.11)
Dead Can Dance, *A Passage In Time* (1-2/92, p.25)
Dr. Bombay, *Car Crash Rage* (11-12/90, p.11)
Exude, *Testosterone Tapdance* (1/90, p.11+)
Fat Man Waving, *Fat Man Waving* (3/91, p.23)
The Feelies, *Time for a Witness* (4-5/91, p.35)
Jeannie Gagne, *Demo* (11-12/91, p.22)
Goo Goo Dolls, *Hold Me Up* (3/91, p.23)
Grant Hart, *Intolerance* (2/90, p.11+)
The Great Kat, *Beethoven on Speed* (2/91, p.23)
Hex, *Hex* (11/89, p.11)
Earl Klugh, *Midnight in San Juan* (11-12/91, p.22)

Into Paradise, *Into Paradise* (11-12/90, p.11)
Intruder, *Psycho Savant* (11-12/91, p.22)
Jellyfish, *Bellybutton* (9/90, p.11)
L7, *Smell the Magic* (10/90, p.11)
Letters To Cleo, *Letters To Cleo* (9/91, p.20)
Lonesome Val, *Lonesome Val* (2/91, p.23+)
Lounge Lizards, *Voice of Chunk* (3/90, p.11)
Materialissue, *Materialissue* (2/91, p.23)
Mozamba, *Rhythm 'N' Blues* (4-5/91, p.35)
Mudhoney, *Every Good Boy Deserves Fudge* (9/91, p.20)
The Ocean Blue, *The Ocean Blue* (9/89, p.11)
Painters and Dockers [concert review] (4-5/90, p.24)
The Pale Saints, *The Comforts of Madness* (4-5/90, p.15)
Pharmacy, *Dream Gone Bad* (11-12/91, p.22)
Pixies, *Bossanova* (10/90, p.11)
Plan B, *The Greenhouse Effect* (4-5/90, p.14)
Public Service, *Somebody Scream* (9/90, p.11)
Kim Rogers, *Soundtrack of My Life* (9/90, p.11)
The Rose of Avalanche, *Always There/In Rock* (1/90, p.11)
Ryuichi Sakamoto, *Beauty* (4-5/90, p.15)
Terrance Simien and the Mallet Playboys, *Zydeco on the Bayou* (1/91, p.25)
Straightjacket Fits, *Hail* (4-5/90, p.15+)
Tax Collectors, *untitled* (4-5/90, p.14+)
Thin White Rope, *Sack Full of Silver* (3/90, p.11)
This Is Edwin, *Tatooed Bozos* (1/91, p.25)
True Diversity, *True Diversity* (1-2/92, p.25)
Various Artists, *The Bridge: A Tribute to Neil Young* (9/89, p.11)
Various Artists, *Gumby* (11/89, p.11+)
Various Artists, *Rap Miami Style* (11-12/90, p.11)
Various Artists, *thirtysomething soundtrack* (9/91, p.20)
X-TAL, *Reason is 6/7 of Treason* (4-5/90, p.14)

NACB Projects & Services ß

"$35 DJ Fee Action" [in "NACB News"] (1/91, p.22)
"$35 Fee Abolished" ["Broadcast News"] (11-12/91, p.12)
"Birch Breakthrough" ["NACB News"] (11-12/91, p.8)
"Ch-ch-ch-ch-changes!" ["Letter From the Directors"] (9/91, p.4)
"College Broadcaster Wants You!" ["NACB News"] (10/91, p.5)
"College Comedian Hunt" [in "NACB News"] (1/91, p.22)
"Comedy Channel" [in "NACB News"] (10/90, p.20)
"Comedy Channel's 'Laugh Riot'" (2/91, p.28)
"Computer Database Online" (4/89, p.2)
"Contributors Sought" ["NACB News"] (11-12/91, p.8)
"FCC $35 DJ Fee Impact Survey" (2/91, p.31)
"Fourth Annual Conference A Success!" ["NACB News"] (1-2/92, p.8)
"Fourth Annual Conference of College Broadcasters: An Overview For the Unenlightened" (11-12/91, p.18+)
"Handbooks" [in "NACB News"] (1/91, p.22)
"If You're Graduating" [in "NACB News"] (4-5/90, p.46)
"Insurance Co-op" [in "NACB News"] (11/89, p.23)
"NACB Award Winners" (1-2/92, p.9)
"NACB co-sponsors 'Texts for Czechs'" (9/90, p.23)
"NACB Management" [in "NACB News"] (1/90, p.16)
"NACB Management" [in "NACB News"] (2/90, p.24)
"NACB represents college TV for music licensing" [in "NACB News"] (11-12/90, p.24)
"New Executive Board" [in "NACB News"] (1/91, p.22)
"New Member Services" [in "NACB News"] (1/90, p.16)
"New Members" [in "NACB News"] (3/91, p.21)
"New Members" [in "NACB News"] (4-5/91, p.46)

"New Projects: Chapters" (2/89, p.8)
"Run for the Board" [in "NACB News"] (9/90, p.8)
"Run for Board of Directors" [in "NACB News"] (10/90, p.20)
"Staff Changes" [in "NACB News"] (4-5/90, p.46)
"Staff Changes" [in "NACB News"] (9/90, p.8)
"Staff Changes" [in "NACB News"] (4-5/91, p.41)
"Station Handbook" [in "NACB News"] (9/90, p.8)
"Station Handbook Out" [in "NACB News"] (10/90, p.20)
"T-Shirts on Sale" [in "NACB News"] (3/90, p.14)
"Why Belong To More Than One?" ["Final Thoughts"] (9/91, p.30)

NACB News (column)

(The blurbs that comprise this column, begun 9/89, are individually listed by their titles under "NACB Projects & Services" and/or other appropriate subject heading(s) in this index.)

News & Newscasting

(See "Journalism, Reporting & News")

Organizations in Media

"...And Ithaca AERhos For Success" ["Station/Chapter News"] (10/91, p.9)
"ATAS College TV winners announced" (4-5/90, p.53)
"BPME names new full-time head" [in "Government & Industry News"] (10/90, p.22)
"B'cast Capital Fund, Inc., Interracial Council for Bus. Opportunity" "Gov't & Indus. News"] (9/89, p.7)
"College Media's Christian Alternative: IRB" (9/89, p.24)
"College TV Meets the Academy" (11/89, p.14+)
"IBS co-founder visits NACB offices" (9/90, p.28)
"International Radio and Television Society: Internship Profile" (10/90, p.14+)
"NEA creates obscentiy investigation panel" [in "Government & Industry News"] (10/90, p.22)
"New SMPTE Sudent Chapter" ["Station/Chapter News"] (9/91, p.9)
"PBS accused of elitist programming" [in "Government & Industry News"] (10/90, p.23)
"SMPTE celebrates 75th" [in "Government & Industry News"] (2/91, p.16)
"Students Teaching Students" ["Station/Chapter News"] (11-12/91, p.11)
"Why Belong to More Than One?" ["Final Thoughts"] (9/91, p.30)
"Winona State AERho Shines" ["Station/Chapter News] (9/91, p.9)

Production

"Audiocraft: Intro. to Tools and Techniques of Audio Production" [in "Book Reviews"] (10/89, p.20)
"Beyond Production Education" (11-12/90, p.28)
"Careers in Film and Video Production" [in "Book Reviews"] (4-5/90, p.37)
"College radio, TV: Take chances with production" (10/90, p.4+)
"Karl Schaefer on Dramatic Production" (4/89, p.5+)
"Radio Production Worktext: Studio and Equipment" [in "Book Reviews"] (3/90, p.13)
"SFSU Sports Production" (4-5/90, p.35)
"Sound Effects: Radio, TV, and Film" [in "Book Reviews"] (11-12/90, p.20+)

Product Releases/Product Showcase (column)

(This column, which profiles various products and services for college radio and TV, was called "Equipment Reviews" from 9/89 through 11-12/90 and appeared in the following issues: 9/89, p.19; 10/89, p.24; 11/89, p.26+; 1/90, p.22; 2/90, p.20+; 3/90, p.23+; 4-5/90, p.27+; 11-12/90, p.18. Renamed "Product Releases" this column and appeared in the following issues: 2/91, p.19; 3/91, p.19; 4-5/91, p.19. It is currently called "Product Showcase" and appeared as such in 9/91, p.11; 11-12/91, p.15; 1-2/92, p.11.)

Promotions/Marketing

"BPME convention: From the students' perspective" (11-12/90, p.8)
"BPME names new full-time head" [in "Government & Industry News"] (10/90, p.22)
"The demise of NCTV and the future of college television" (4-5/91, p.6)
"Expose Yourself! (Publishing a Station Guide/Magazine)" (1-2/92, p.28+)
"Get the WORD Out!" (9/89, p.8+)

"Happy Anniversary" ["Broadcast News"] (1-2/92, p.6)
"How to Flunk Electronic Marketing" (11-12/90, p.16+)
"Major radio payola case thrown out" [in "Government & Industry News"] (11-12/90, p.22)
"Marketing programming in the 1990s" (11-12/90, p.4+)
"Marketing your future" (4-5/91, p.13)
"Promo Contest" [in "NACB News"] (4-5/90, p.46)
"Promoting Your Station" (3/89, p.2)
"Promotional Goodies" [in "NACB News"] (4-5/90, p.46)
"Radio Marketing and Promotions: An Emerging Career Field" (4-5/90, p.44)
"Ticket Giveaways" [in "Legal" column] (4-5/91, p.32)
"Video Yearbooks: What Everyone Needs to Know" (4-5/91, p.26)

Radio & Technology

"AM band expansion delayed" [in "Government & Industry News"] (10/90, p.23)
"AM and FM likely to disappear" [in "Government & Industry News"] (9/90, p.22)
"AM Back in the Race" ["Broadcast News"] (11-12/91, p.12)
"Bill to take military radio spectrum private" [in "Government & Industry News"] (10/90, p.22+)
"Cable FM: How It Works" (3/90, p.22+)
"Can College Radio Enter the Digital Domain?" (3/90, p.20+)
"Carrier Current Radio Jeopardized" [in "Government & Industry News"] (9/89, p.7)
"Check your STL equipment" [in "Government & Industry News"] (1/90, p.21)
"College radio broadcasting--on videotape" (4-5/90, p.49)
"Computers can be linked by radio" [in "Government & Industry News"] (1/90, p.30)
"Denon makes new generation radios" [in "Government & Industry News"] (9/90, p.21)
"Digital broadcasting" [in "Legal" column] (2/91, p.18)
"Don't Panic... Yet!" ["Final Thoughts"] (1-2/92, p.30)
"FCC relaxes carrier current radiation limits" [in "Government & Industry News"] (1/91, p.14)
"FM Translators" [in "Legal" column] (3/91, p.20)
"Hi-fi to high definition: Five decades of magnetic tape in broadcasting" (4-5/90, p.30+)
"High-quality AM receivers to arrive" [in "Government & Industry News"] (4-5/90, p.58)
"Intelligent radio receivers" [in "Government & Industry News"] (4-5/90, p.60)
"KUHF edits audio digitally with Studer-Dyaxis" (2/91, p.8+)
"Live Assistant at KCCU" (2/91, p.4+)
"New RF Radiation Criteria" [in "Government & Industry News"] (3/90, p.30)
"No quick fix for...AM radio" [in "Government & Industry News"] (1/90, p.30)
"Notes on Carrier-Current Transmission" (2/90, p.14)
"Notes on EBS" (4-5/91, p.18)
"A Phone-Line Transmitter Link For Tight Budgets" ["User Review"] (9/91, p.10+)
"Preserving Audio Quality at a College Radio Station" (10/89, p.13)
"Programming College Radio by Computer" (9/90, p.12+)
"Pushing College Radio into the Computer Age" (4/89, p.7)
"Radio industry stats" [in "Government & Industry News"] (9/90, p.22)
"Radio waves may predict earthquakes" [in "Government & Industry News"] (2/90, p.27)
"Recordable CDs arrive" [in "Government & Industry News"] (2/91, p.17)
"Station Interference" [in "Legal" column] (4-5/91, p.32)
"Stolen vehicle recovery systems" [in "Government & Industry News"] (11/89, p.25)
"Techie solution to indecency" [in "Government & Industry News"] (4-5/90, p.58)
"Translator stations in trouble" [in "Government & Industry News"] (3/90, p.26)
"Translators" [in "Government & Industry News"] (9/89, p.7)
"Translators may still be a thorn in the side" [in "Government & Industry News"] (10/89, p.27)
"Troubleshooting your carrier current system" (4-5/90, p.28)

•*Digital Audio (DAB, DAT)*
"Competition for DAT" [in "Government & Industry News"] (3/91, p.16)
"Digital audio broadcast to be tested" [in "Government & Industry News"] (3/90, p.27)
"Digital audio tape bill introduced" [in "Government & Industry News"] (3/90, p.27)
"No DAB Spectrum Determined" ["Broadcast News"] (9/91, p.6)
"Start a Digital Fund Now!" ["Final Thoughts"] (11-12/91, p.30)

Radio Programming (See also "U Network")

"The Accessible Alternative Format" (2/90, p.29)
"All-sports radio hits West Coast" [in "Government & Industry News"] (2/91, p.16)
"Canadian College Radio Drops Polygram Boycott" [in "Government & Industry News"] (2/90, p.26)
"Canadian satellite network for new radio programming" [in "Gov't & Industry News"] (1/91, p.15)
"Carolyn Fox on Outrageous Radio" (2/89, p.23+)
"Child-targeted radio network debuts" [in "Government & Industry News"] (4-5/90, p.59)
"College [radio] programs honored" [in "Government & Industry News"] (9/90, p.21)
"College Radio: The Dinosaur" (11/89, p.16)
"College Radio: Music Lab or Graveyard?" (11/89, p.9+)
"Defining the New Mainstream: Lee Abrams' Featured Speech" (1/90, p.6+)
"Georgetown University Forum" (2/90, p.28)
"Go Public! The Traveler's Guide to Non-Commercial Radio" [in "Book Reviews"] (9/89, p.20)
"It Came From Hollywood: The Soundtrack Show" (10/91, p.12)
"Joan Hamburg: A Love Affair with Information...Talk Radio" (9/89, p.28)
"KJHK Adds ABC" [in "Station News"] (4-5/91, p.38)
"My Swamp Thing" (4-5/90, p.21)
"NCNS [National Collegiate News Syndicate] Announcement" [in "NACB News"] (2/90, p.24)
"Noncommercial radio gambling broadcasts begin in Alaska" [in "Govt & Industry News"] (9/90, p.22)
"An open letter to college radio" (11-12/90, p.6)
"Pixies speak out on college radio" (1/91, p.24)
"Programming the college radio station" (10/90, p.17)
"Public broadcasting archives founded" [in "Government & Industry News"] (9/90, p.21)
"R&R Program Supplier Guide '90" [in "Book Reviews"] (10/90, p.19)
"Radio Shows on the Move" ["NACB News"] (11-12/91, p.8)
"Radio theatre is alive and well at WRHU" (4-5/91, p.14+)
"Radio (Theatre) Works!" (10/91, p.10)
"Ruby's Back! The Intergalactic Adventures of ZBS" (10/91, p.6)
"Saving Musical Diversity" (3/90, p.4)
"Shortwave Aids War Coverage" (4-5/91, p.28)
"Sounds That Imitate Sight: Starting Your Own Radio Theatre Troupe" (10/91, p.11)
"Soviet-U.S. radio program exchange" [in "Government & Industry News"] (4-5/90, p.59)
"SPIN names best college radio stations" [in "Government & Industry News"] (1/91, p.14)
"Syndicated Radio Programs" [in "Legal" column] (1/91, p.18)
"Tragedy or Triumph?: When Your College Station 'Goes' NPR" (9/89, p.4+)
"UCLA closes radio archives" [in "Government & Industry News"] (10/90, p.22)
"Utilizing a Commercial Radio Format--Without Commercials" ["Faculty Advisor"] (11-12/91, p.9+)
"Why New Age?" ["Celebrity Perspective"] (1-2/92, p.14)

Ratings & Radio Ratings

"Birch Radio Ratings" [in "NACB News"] (2/91, p.13)
"College radio/TV audience ratings" (4-5/90, p.48)
"LPTV viewership grows" [in "Government & Industry News"] (2/91, p.17)
"New audience measurement device" [in "Government & Industry News"] (2/91, p.16)
"PBS scores big in ratings" [in "Government & Industry News"] (1/91, p.19)
"Ratings underrepresent minority viewership" [in "Government & Industry News"] (4-5/90, p.60)

The "Radio Ratings" column has appeared every issue since 1/91 (excluding 10/91) but will be discontinued after 1-2/92. For more information on Birch Ratings and your station, call NACB.

Record Label Servicing (column)

(This column, which began 1/90, has appeared in every issue except 1/91. The full list of record labels servicing music audio and video to college stations appear in the *Station Handbook*.)

Satellite (See also "U Network")

"The Age of Satellite Programming: What Services Are Available to Your Station/School?" (10/89, p.7+)
"British satellite rivals feel they can co-exist" [in "Government & Industry News"] (4-5/90, p.60)
"Canadian satellite network for new radio programming" [in "Gov't & Industry News"] (1/91, p.15)

"DBS in America" (4-5/91, p.30+)
"DBS network launched" [in "Government & Industry News"] (2/91, p.21)
"Hughes changes satellite names" [in "Government & Industry News"] (3/90, p.30)
"Int'l satellite transmission alternative to INTELSAT founded" [in "Govt & Industry News"] (3/90, p.27)
"Media powerhouses form DBS consortiums" [in "Government & Industry News"] (4-5/90, p.60)
"Networks test fiber optics as satellite substitute" [in "Government & Industry News"] (4-5/90, p.60)
"New international rules facilitate satellite news gathering" [in "Gov't & Industry News"] (2/90, p.27)
"New weapon against satellite TV pirating" [in "Government & Industry News"] (3/90, p.27+)
"The Satellite Classroom" (2/90, p.8+)
"Satellite News Services" (3/91, p.4+)
"Satellite TV obscenity" [in "Government & Industry News"] (4-5/90, p.60)
"Satellites to provide programming to Ireland" [in "Government & Industry News"] (3/90, p.27)

Sounds & Visions (column)

The new station playlist charts (beginning 9/91) reflect the most recent playlists of various schools nationwide, as well as NACB's own "Editor's Choice". To submit a playlist, simply send it to NACB Charts, 71 George St., Providence, RI 02906. Playlists (top 13, please) *must contain* artist name, song or album title and label, or they will not be used.

Station/Chapter News (column)

Formerly called "Station News". The blurbs that comprise this column, begun 4-5/91, are listed by their titles under "Station Projects & Developments" and/or other appropriate headings in this index.)

Station Profiles (column)

The column was renamed "Don't Touch That Dial!" beginning 9/91 issue.

•*Radio*
ACRN-FMca, Athens, OH (11-12/90, p.25+)
KCMU-FM, Seattle, WA (1/91, p.16+)
KDLX-FMca, Maryville, MO (2/91, p.24+)
KDNS-AMcc, San Francisco, CA (3/91, p.25)
KGTS-FM, Walla Walla, WA (11-12/91, p.26)
KJHK-FM, Lawrence, KS (1-2/92, p.22)
KMSA-FM, Grand Junction, CO (10/89, p.14)
KSYM-FM, San Antonio, TX (10/90, p.16)
WFRD-FM, Hanover, NH (9/91, p.24)
WHSN-FM, Bangor, ME (9/90, p.24)
WIUP-FM, Indiana, PA (2/89, p.6)
WNSB-FM, Norfolk, VA (11/89, p.20)
WOZQ-FM, Northampton, MA (4-5/91, p.40)
WQMC-AM, Sumter, SC (4-5/90, p.8+)
WRAF-FM, Toccoa Falls, GA (9/89, p.6)
WRDL-FM, Ashland, OH (1/90, p.15)
WTBU-AM, Boston, MA (3/90, p.18+)
WXPL-FM, Fitchburg, MA (2/90, p.13)

•*TV*
BCTV, Lewiston, ME (5/89, p.2)
Cable Channel 27, Murfreesboro, TN (2/89, p.6; also see CH 33, Murfreesboro)
CH 23 (College Cable Access Channel), Ft. Wayne, IN (10/89, p.14; 9/91, p.25)
CH 33, Murfreesboro, TN (2/90, p.13)
CH 55, Philadelphia, PA (1/90, p.15)
ICB-TV, Ithaca, NY (9/89, p.6)
LVTV, La Verne, CA (9/90, p.24)
MSU Telecasters, E. Lansing, MI (1/91, p.16+)
NYU, New York, NY (5/89, p.2)
RIC TV, Providence, RI (11-12/91, p.27)
SCN (TV), Warrensburg, MO (3/90, p.19)
UND-TV, Grand Forks, ND (10/90, p.16)

Virginia Tech News (1-2/92, p.23)
WBCS-TV 10, Rome, GA (3/91, p.25)
WCBB-TV, Lewiston, ME (11/89, p.20)
WCKN-TV, Potsdam, NY (4-5/91, p.40)
WETG-TV, Erie, PA (11-12/90, p.25+)
WGEV-TV, Beaver Falls, PA (4-5/90, p.8+)
WIUP-TV, Indiana, PA (2/89, p.6)
WMU-TV, Kalamazoo, MI (2/91, p.24+)

Station Projects & Deveopments

"20 Easy Steps To Better Station Fundraising" (1-2/92, p.18+)
"ACRN DJ Marathon" [in "Station News"] (4-5/91, p.38)
"Battling Campus Racism" (1/90, p.29)
"Brown TV on Cable Statewide" [in "Station News"] (4-5/91, p.38)
"Can University of MS keep its station?" [in "Government & Industry News"] (11-12/90, p.22+)
"Changing Call Letters" ["Legal"] (9/91, p.14)
"CBS' Applewhaite moves to WNET-TV's top legal post" [in "Gov't & Industry News"] (2/90, p.28+)
"Day of Decency" [in "Station News"] (4-5/91, p.38)
"Election coverage" [in "NACB News"] (11-12/90, p.24)
"Expose Yourself! (Publishing a Station Guide/Magazine)" (1-2/92, p.28+)
"Five-figure prize from WJPZ" [in "Government & Industry News"] (11-12/90, p.22)
"Global Response" (4-5/91, p.12)
"Great moments in history [KSJS]" (4-5/90, p.54)
"Hands Across Campus" (1/91, p.8+)
"A Helping Hand(WVST)" ["Station/ Chapter News"] (9/91, p.9)
"Improving Signal Strength" ["Engineering"] (1-2/92, p.13)
"KJHK Adds ABC" [in "Station News"] (4-5/91, p.38)
"KSJS Enjoys Being #1" [in "Station News"] (4-5/91, p.38)
"License Renewal" ["Legal"] (9/91, p.14)
"Little Stations Need Love Too!" ["Faculty Advisor"] (1-2/92, p.21)
"'Live at Eight' Faces Censorship" [in "Station News"] (4-5/91, p.38)
"Minority intern program successful" [in "Government & Industry News"] (4-5/90, p.58)
"Mobile DJ $$" [in "Station News"] (4-5/91, p.38)
"Multivisions Conference" [in "Station News"] (4-5/91, p.38)
"NACB Member Station Aids in Earthquake Relief" (1/90, p.17)
"Network sports set to Syracuse TV" [in "Government & Industry News"] (11-12/90, p.22)
"New NCE-FM Channel Search" ["Engineering"] (11-12/91, p.17)
"New York 'Cable in the Classroom'" [in "Government & Industry News"] (1/91, p.14)
"No pot; no grant" [in "Government & Industry News"] (3/91, p.16)
"Ohio anti-drug broadcast successful" [in "Government & Industry News"] (4-5/90, p.58)
"Pedalling A Cause(WICB)" ["Station/Chapter News"] (9/91, p.9)
"Radio theatre is alive and well at WRHU" (4-5/91, p.14+)
"Record use of EBS in 1989" [in "Government & Industry News"] (4-5/90, p.58)
"Regional production center at WJSU" [in "Government & Industry News"] (2/91, p.17)
"Rider College radio threatened" [in "Government & Industry News"] (11-12/90, p.22)
"Sony supports College of Santa Fe" [in "Government & Industry News"] (10/90, p.22)
"Station Automation" ["Legal"] (9/91, p.14)
"Taking a Stand (WLUP)" ["Broadcast News"] (1-2/92, p.6)
"Targeted WICB-FM PD Defends Stance..." ["Station/Chapter News"] (10/91, p.9)
"TCI helps fund Montana Education Network" [in "Government & Industry News"] (1/91, p.14)
"There's No Stopping Them(KSJS)" ["Station/Chapter News"] (9/91, p.9)
"Trivia Capitol of the World (WWSP)" ["Station/Chapter News"] (9/91, p.9)
"Upgrade Possibilities" ["Engineering"] (9/91, p.15+)
"Upgrading On a Tight Budget" ["Engineering'] (11-12/91, p.17)
"Video workstations to colleges" [in "Government & Industry News"] (3/91, p.16)
"WESM Named Black College 'Station of the Year'" (9/90, p.14)
"WFMU-FM in wattage fight" [in "Government & Industry News"] (3/90, p.26)
"WLUW Disneyland remote" [in "Government & Industry News"] (1/91, p.14)
"WWVU-FM Hosts Connells" ["Station/Chapter News"] (10/91, p.9)

Studio Design & Repair
"Basic Station Security" (4-5/90, p.26)
"Getting Good Acoustics in Radio and TV Studios" (1/91, p.20+)
"Miscellaneous Tech Tips" (3/91, p.18)
"Practical Hints for Electronic Work: Part 1 of 2" (9/90, p.19)
"Practical Hints for Electronic Work: Part 2 of 2" (10/90, p.25)
"Some Ideas on Studio Wiring: Part One" (11/89, p.18)
"Some Ideas on Studio Wiring: Part Two" (1/90, p.18+)

Telecommunications (non-broadcast/cable)
"AT&T expands language translation service" [in "Government & Industry News"] (4-5/90, p.60)
"FCC proposes rules to restrict dial-a-porn" [in "Government & Industry News"] (4-5/90, p.61)
"FCC supports capitalism for technology pioneers" [in "Government & Industry News"] (9/90, p.22)
"Interactive video data service" [in "Government & Industry News"] (3/91, p.16)
"New spectrum for emerging technologies?" [in "Government & Industry News"] (2/91, p.17)
"Phone number instant identification service" [in "Government & Industry News"] (1/90, p.21)
"Technical characteristics of telco program lines" (11-12/90, p.19)
"Telecommunications expands in North Central U.S." [in "Government & Industry News"] (3/91, p.16+)
"Telephone time as economic indicator" [in "Government & Industry News"] (4-5/90, p.60)

Television Programming (also see "U Network")
"ATAS College TV winners announced" (4-5/90, p.53)
"Basketball rights" [in "Government & Industry News"] (1/91, p.19+)
"Broadcast networks take olympics to cable" [in "Government & Industry News"] (4-5/90, p.60)
"CBS Entertainment has new chief" [in "Government & Industry News"] (2/90, p.27+)
"Children's TV bill becomes law" [in "Government & Industry News"] (1/91, p.14)
"College TV Meets the Academy" (11/89, p.14+)
"Competitive Hispanic TV market" [in "Government & Industry News"] (4-5/90, p.60)
"Cue-calling exercise helps novice TV directors" (4-5/91, p.20)
"The debate over TV news programs in high schools" [in "Government & Industry News"] (10/89, p.29)
"The demise of NCTV and the future of college television" (4-5/91, p.6)
"FCC chairman's views on [cable and children's TV] issues revealed" [in "Gov't & Industry News"] (2/90, p.28)
"Fox plans network newscast" [in "Government & Industry News"] (4-5/90, p.59+)
"Hands Across Campus" (1/91, p.8+)
"HBO's adult comedy rage" [in "Government & Industry News"] (11-12/90, p.23)
"High quality cartoons return" [in "Government & Industry News"] (3/90, p.30)
"Home video explodes on national TV" (10/90, p.12+)
"Indecency isn't just a radio issue" [in "Government & Industry News"] (3/90, p.26)
"Infomercials 'bad' but grow" [in "Government & Industry News"] (3/91, p.16)
"'Infomercials' profit from syndex" [in "Government & Industry News"] (2/90, p.27)
"January was 'Free Television Month'" [in "Government & Industry News"] (2/90, p.27)
"Jesse Jackson's proposed TV talk show" [in "Government & Industry News"] (1/90, p.31)
"Local affiliates' TV news bypasses networks" [in "Government & Industry News"] (2/90, p.27)
"MTV rocks USSR" [in "Government & Industry News"] (2/91, p.17)
"Music Legal on College TV?" [in "Legal" column] (4-5/91, p.32)
"National Campus Racism Show" [in "NACB News"] (1/91, p.22)
"National Community College TV Network" [in "Government & Industry News"] (1/90, p.30)
"NBC News Stops Re-Enactments" [in "Government & Industry News"] (1/90, p.21+)
"NCAA football TV contract jeopardized" [in "Government & Industry News"] (4-5/90, p.58)
"Networks consolidate election polling" [in "Government & Industry News"] (4-5/90, p.61)
"New cable channel seeks college video" [in "Government & Industry News"] (9/90, p.22)
"New Fund Helps Independents" [in "Government & Industry News"] (9/90, p.20)
"NewsWatch Ten: The News to Watch" (2/90, p.4+)
"PBS accused of elitist programming" [in "Government & Industry News"] (10/90, p.23)
"PBS scores big in ratings" [in "Government & Industry News"] (1/91, p.19)
"Prime time should be moved back" [in "Government & Industry News"] (11/89, p.25)
"Professionally-produced TV news for schools" [in "Government & Industry News"] (1/90, p.30)
"Programming quality criterion in British TV licensing" [in "Gov't & Industry News"] (4-5/90, p.59)

"Public broadcasting archives founded" [in "Government & Industry News"] (9/90, p.21)
"Quota limiting imported TV programs" [in "Government & Industry News"] (11/89, p.25)
"Religious TV Hits U.S.S.R." [in "Government & Industry News"] (3/90, p.27)
"Satellite TV obscenity" [in "Government & Industry News"] (4-5/90, p.60)
"Station airs newscast on rival outlet" [in "Government & Industry News"] (2/91, p.16)
"Talk shows on rebound" [in "Government & Industry News"] (1/91, p.19)
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"TV academy's college TV awards announced" (4-5/91, p.21)
"TV for the blind" [in "Government & Industry News"] (3/90, p.27)
"U.S. to invade Cuba via TV" [in "Government & Industry News"] (4-5/90, p.58)
"Whittle educational network debut successful" [in "Government & Industry News"] (4-5/90, p.58)
"Whittle launches teacher service" [in "Government & Industry News"] (11-12/90, p.22)

Television & Video Technology

"All About Video Switchers" (3/91, p.28+)
"Analog-based HDTV is a lost cause" [in "Government & Industry News"] (1/90, p.21)
"Camera Shopping Understood" (4-5/91, p.24+)
"Closed Captioning Required" [in "Government & Industry News"] (1/91, p.19)
"College radio broadcasting--on videotape" (4-5/90, p.49)
"Compression Depression" ["Broadcast News"] (1-2/92, p.6)
"Desktop Video Is Here" (9/90, p.6+)
"Don't Panic... Yet!" ["Final Thoughts"] (1-2/92, p.30)
"Dual cassette VCR available" [in "Government & Industry News"] (2/91, p.21)
"HDTV will be digital" [in "Government & Industry News"] (2/91, p.16)
"High-definition television: HDTV 101" (4-5/90, p.36)
"Higher-quality TV tested" [in "Government & Industry News"] (2/91, p.16)
"Interactive video data service" [in "Government & Industry News"] (3/91, p.16)
"Interactive video grows" [in "Government & Industry News"] (3/91, p.17)
"Low-cost decoding of closed-captioned text" [in "Government & Industry News"] (11/89, p.30)
"Low-power TV stations endangered by HDTV" [in "Government & Industry News"] (2/90, p.27)
"Mac Video II: It Moves!" (3/91, p.8+)
"Networks test fiber optics as satellite substitute" [in "Government & Industry News"] (4-5/90, p.60)
"New public video telephone booth" [in "Government & Industry News"] (11/89, p.30)
"The Newtek Video Toaster" ["User Review"] (1-2/92, p.11)
"New weapon against satellite TV pirating" [in "Government & Industry News"] (3/90, p.27+)
"Proper care for videotape" (3/91, p.18)
"Robots increasing in TV news" [in "Government & Industry News"] (3/90, p.30)
"Start a Digital Fund Now!" ["Final Thoughts"] (11-12/91, p.30)
"Teletext--an 'almost free' electronic newspaper" (4-5/90, p.52)
"TV for the blind" [in "Government & Industry News"] (3/90, p.27)
"Videophones in every home" [in "Government & Industry News"] (11/89, p.30)
"Videotape vending machines" [in "Government & Industry News"] (3/91, p.17)
"Video Yearbooks: What Everyone Needs to Know" (4-5/91, p.26)
"Zenith, AT&T offer digital HDTV" [in "Government & Industry News"] (3/91, p.17)

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(See "Fundraising, Underwriting & Advertising")

U Network (formerly U•NET)

"Campus News Goes National" (1/90, p.28)
"National Campus Racism Show" [in "NACB News"] (1/91, p.22)
"New Projects: Satellite Network" (2/89, p.7+)

"Putting the Work Back into Broadcasting" ["NACB News"] (9/91, p.16)
"Radio Shows on the Move" ["NACB News"] (11-12/91, p.8)
"Satellite Networks on Air May 1" (4/89, p.1+)
"Sony Grant" [in "NACB News"] (4-5/90, p.46)
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"U•NET affiliates at new high" [in "NACB News"] (3/91, p.21)
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"U•NET installs Sony equipment" [in "NACB News"] (1/91, p.22)
"U•NET Satellite Network Update" [in "NACB News"] (9/89, p.13)
"U•NET Season Begins" [in "NACB News"] (2/91, p.13)
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"Guide Wire Radio" (1/91, p.12+)
"Hub City Spoke Repair" (11-12/90, p.12+)
"Just Guise Presents" (4-5/90, p.45+)
"KSCR's Celebrity DJ Party Returns" (9/91, p.22)
"Lessons in the Art of Computer Magic: Cyberia" (11-12/91, p.24)
"MAKE BELIEVE" (4-5/91, p.44+)
"New York Windows" (3/90, p.15)
"Null & Void" (9/90, p.9+)
"Off the Cuff" (2/91, p.12)
"What Ever Happened To..." (10/90, p.28+)

College Broadcaster magazine

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NACB MEMBER STATIONS ROSTER

N A C B

STATION HANDBOOK

NACB Member Roster as of 1/8/92

BR=Broadcast; C?=Cable; CA=Cable Access; CC=Closed circuit or Carrier Current; PA=Public Access; PM=Public Monitors

SCHOOL	STATION	CITY	PHONE #	CONTACT	BROADCAST
AB					
U. of Calgary	CJSW-FM 90.9	Calgary	403-220-3904	Don McSweeney	FM
AL					
Alabama State U.	WVAS-FM 90.7	Montgomery	205-293-4287	Steve Myers	FM
Auburn U.	WEGL-FM 91.1	Auburn	205-826-4057	Van Tilbury	FM
Gadsden State Cmty. College	WSGN-FM 91.5	Gagsden	205/546-8209	Neil Mullin	BR
Jefferson State Junior College	WJSR-FM 91.1	Birmingham	205-856-7702	Charles Cobb	FM
Troy State U.	TSU-TV	Troy	205-670-3288	Kelly Teague	CC, CA
U. of Alabama	WVUA-FM 90.7	Tuscaloosa	205-758-0558	John Owens	FM
U. of Alberta	CJSR-FM 88/104.7ca	Edmonton	403-492-5244	Kimmer Harold	FM
U. of Montevallo	Communications	Montevallo	205-665-6625	Karl A. Perkins	CA
AR					
Arkansas Tech U.	KXRJ-FM 91.9	Russellville	501/968-0641	John Gale	BR FM
Camden Career Center	KCAC-FM	Camden	501/836-5289	Derrick Polk	FM
Southern Arkansas U.	KSAU-AM 57	Magnolia	501/235-4258	James E. Reppert	CC
U. of Arkansas - Little Rock	UALR TV-29	Little Rock	501/569-8497	Collin Pillow	CA
U. of Central Arkansas	KUCA-FM 91.3	Conway	501/329-6211	Shawn Fulper-Smith	FM
AZ					
Arizona State U.	KASR-AM 680	Tempe	602/965-4160	Pam Aylesworth	CC
Arizona State U.	Arizona Cable	Tempe	602-965-5011	Don Godfrey	CA
Northern Arizona U.	U-TV	Flagstaff	602/523-9193	Jere Parkhurst	CC,PM,PA,CA
Pima Community College	Arts Channel	Tucson	602-884-6640	David Wing	CC
BC					
Simon Fraser U.	CJIV-FM cable	Burnaby	604-291-4423	Vera Colley	FM 93.9
CA					
Cal. State U.- Sacramento	KEDG (†he EDge)	Sacramento	916-278-7865/6688	Linda Rhodes	CC
Cerritos Comm. College	KCEB-AM 1560 Radio	Norwalk	213-860-2451*330	Craig Breit	CC, CA
Chabot College	KCRH-FM 89.9	Hayward	415-786-6954	Stan Lichtenstein	FM
Chabot College	KCC-TV Ch. 28	Hayward	510-786-6759	Ginger Costa	CA
City College of San Francisco	Educational Access 52	San Francisco	415-239-3886	Kaveh Nikpour	CA
Compton Community College	KCCC	Compton	213-637-2660	Dyke Redmond	C?
CSU-Long Beach	KLVA Radio, c/o Dept	Long Beach	213/985-5528	Jennifer Metz	CC
Cuesta College	KGUR Radio	San Luis Obispo	805-546-3139	Colin Cooper	C?
Grossmont College	KGCR-AM 540 Radio	El Cajon	619-465-1700*288	Steve Rooney	CC
Long Beach City College	KLBC Radio & TV	Long Beach	213/420-4564	Ray Burton	CA,CC
Los Angeles Harbor College	KHCR Radio	Wilmington	213-518-1000x295,8	David Mathers	CC
Oxnard College	OCTV	Oxnard	805/986-5800x1978	Leroy Robinson	C?
Palomar College	KKSM-FM 98.9 Cable	San Marcos	619-744-1150x2442	Rob Branch	CA
Pomona College	KSPC-FM 88.7	Claremont	714-621-8157	Cynthia Prazak	FM
Rancho Santiago College	RSC	Santa Ana	714-667-3266	Jeff Isbell, Coord.	C?
Saddleback College	KSBR-FM 88.5	Mission Viejo	714-582-4714	Mark Schiffelbein	FM
San Francisco State U.	Cable 35	San Fransisco	415-338-2637	Harold A. Layer	
San Jose State U.	KSJS-FM 90.7	San Jose	408-924-4549	Pol Van Rhee	FM
Santa Monica College	KSMC-TV	Santa Monica	310-450-5150*9831	Albert DeSalles	CA
Sonoma State U.	KSUN Radio	Rohnert Park	707-664-2149	D.W. Page	CA
U. of California - Irvine	KUCI-FM 88.9	Irvine	714/856-6868	Kevin Stockdale	FM
U. of California - Los Angeles	KLA Radio	Los Angeles	213-825-3101	Neil Cohen	CA
U. of California - San Diego	KSDT 95.7	La Jolla	619/534-3673	Steven Branin	CA
U of California - San Diego	UCSD LPTV	La Jolla	619-534-3412	Rhyena Halpern	
U. of La Verne	KULV-AM 550	La Verne	714-596-1693	Robert Van Riel	CC
U. of San Francisco	KUSF-FM 90.3	San Francisco	415-386-5873	Kate Ingram	FM
U. of San Francisco	KDNS-AM 880	San Francisco	415-666-6880	Kevin Mullin	CC
U. of Southern California	KSCR-AM 530 & Cable	Los Angeles	213/740-5727	Raymond P. So	CC,CA
CO					
St. Vrain Valley Schl.	KCDC-FM 90.7	Longmont	303-776-4696	Station Manager	FM
U. of Colorado	Channel 27	Boulder	303/492-1857	Kate Albers	CA,CC,BR,IT
U.S. Air Force Academy	KAFA Radio	Colorado Spring	719-472-5232	KIERAN DOWNEY	FM
Western State College	KWSB-FM 91.1	Gunnison	303-943-3033	Michelle Pomerantz	FM
CT					
Briarwood College	WSHE AM 59	Southington	203-628-3834	Fred Swanson	CC
Choate Rosemary Hall School	WWEB-FM 89.9	Wallingford	hm:203-269-4561	David Glick	FM
Sacred Heart U.	Radio/TV Department	Fairfield	203-371-7755	Becky Abbott	C?
Trinity College	WRTC-FM	Hartford	203/297-2439	Catherine Brescia	FM
U. of Hartford	WSAM-AM 610	West Hartford	203-243-4238	Walter D. Kloc	CC

U. of New Haven	WNHU-FM 88.7	West Haven	203-934-8888 (dj)	Bruce Avery	FM
Yale U.	WYBC-FM 94.3	New Haven	203-432-4118	Caroline Drees	FM
DC					
American U.	WVAU-FM "Eagle	Washington	202-885-6162	Scott Schwartzberg	CC
George Washington U.	WRTV-AM 600	Washington	202-994-0028	Steve Farber	CC
DE					
Wesley College	WSLY-AM	Dover	302-736-2449	Scott Colyer	CC
FL					
Barry U.	Mass Comm./Media	Miami	305-899-3456	Timothy J. Simpson	FM
Brevard Comm. College	WBCC-TV channel 68	Cocoa	407/632-1111x2324	Phil Wallace	CC,BR,CA
Eckerd College	WECR-AM	St. Petersburg	813/864-8676	Philip Hoffman	CC
Florida State U.	Seminole Cablevision	Tallahassee	904/644-4992	Peter Durand	CC
Gulf Coast Comm. College	WKGC-AM 1480	Panama City	904/769-5242	Melissa White	BR
Jacksonville U.	WFIN-AM	Jacksonville	904-744-3950, x7535	Jason Lewis	CC
Lake-Sumter Comm. College	WHR-770 (ITFS)	Leesburg	904/365-3566	Bill Cuthroe	CA
Nova U.	WNKR Radio	Ft. Lauderdale	305/424-5763	Rob Armstrong	CC
U. of Miami	WVUM-FM	Coral Gables	305/284-3131	Jennifer Kerr	FM
U. of Miami	Cable 51	Coral Gables	305-284-2265	Susan Roumelis	CA
U. of South Florida	WBUL-FM Cable Radic	Tampa	813-974-3840	Bil Fain	CA
W57BP / LPTV Ch. 57	W57BP	Miami	305/576-6000	Bernard Marko	BR
GA					
Berry College	WBCS-TV	Rome	404-232-5374x2590	Curt Hersey	C?
Georgia State U.	GSTV	Atlanta	404/651-4788	Jim Tibbetts	CC
Georgia State U.	WRAS-FM 88.5	Atlanta	404-651-2240	Lani Barrett	FM
Georgia Tech.	WREK-FM	Atlanta	404-894-2468	Patrick Foster	FM
U. of Georgia	WUOG-FM 90.5	Athens	404-542-7100	Candice Shermancopy	FM
HI					
U. of Hawaii - Manoa	Student Video &	Honolulu	808-956-4841	Kevin Miller	C?
IA					
Briar Cliff College	KLIF-AM	Sioux City	712-279-5588	Brett Brodensen	PA
Buena Vista College	KBVC-AM 550	Storm Lake	712-749-3499/1218	Scott France	CC,CA
Buena Vista College	Innovation Video	Storm Lake	712/749-1232	Angela Peterson	CA,CC
Central College	KCUI Radio	Pella	515/628-7523	Todd Stein	FM
Des Moines Cmty. Schl. Dist.	KWDM-FM 88.9	West Des Moines	515-226-2600	Lil McDonald	FM
Dordt College	KDCR-FM 88.5	Sioux Center	712-722-0885	Denny Dewaard	FM
Grinnell College	KDIC-FM	Grinnell	515/269-3335	Chris Snyder	FM
Kirkwood Community College	KTS Cable 13	Cedar Rapids	319/398-5585	Gary L. Strand	PA,CA
Loras College	LCTV Channel 11	Dubuque	319/588-7385	Dr. D. Corso	CC
Luther College	KWLC-AM 1240	Decorah	319-387-1240/1571	Heather Tolman	BR, AM
Morningside College	KMSC-FM 88.3	Sioux City	712-274-5299	Jodeane Newcomb	FM
U. of Iowa	Student Video	Iowa City	319-335-3280	Brent Dey	CC
U. of Iowa	KRUI-FM 89.7	Iowa City	319-335-9525	Mitch Bray	FM
William Penn College	KIGC-FM 88.7	Oskaloosa	515-673-8714 o	Station Manager	FM
ID					
U. of Idaho	ITV-8	Moscow	208-885-7755	Carl Powell	CC,CA
IL					
Bradley U.	WRBU Radio	Peroria	309/677-2231	Jeremy Styninger	CC
College of St. Francis	WCSF-FM 88.7	Joliet	815-740-3425	Jim Ward	FM
College of St. Francis	WCSF-TV 4	Joliet	815-740-3620	Debra Simcox	CC
Columbia College	Placement	Chicago	312-663-1600x284	Grethia Hightower	N
Glenbrook South High School	WMWA-FM	Glenview	708-729-Rock	Dell Kennedy	CC
Glenbrook South High School	GBS-TV	Glenview	708-729-2000	Corey Miller	CC
Illinois Institute of Technology	WOUI-FM 88.9	Chicago	312-326-2725	Michael Saunders	BR, FM
Illinois State U.	WZND-FMca 106.1	Normal	309/438-5491	Dan Tarczon	CA
LINCOLN U.	WLNX-FM 90.1	Lincoln	217-735-3495	Lloyd Kirby	FM
Millikin U.	WJMU-FM 89.5	Decatur	217-424-6377;	Jimm Seaney	FM
Monmouth College	WMCR-AM	Monmouth	309/457-2155	Lee McGaan	CC
Northern Illinois U.	WKDI-FM 93.5 Cable	De Kalb	815-753-9939	Mike Bohnert	CA
Olivet Nazarene U.	WONU-FM 89.7	Kankakee	815-939-5330	Henry L. Smith	FM
Parkland College	WPCD-FM 88.7	Champaign	217-351-2450	Dan Hughes	FM
Principia College	WTPC-FM 105.3	Elsah	618-374-5808	Todd Shays	FM
Quincy College	WWQC-FM 90.30	Quincy	217-228-5410	Colleen Lenihan	FM
Saint Xavier College	WXAV-FM	Chicago	312-779-3300	Don Pukala	FM
U. of Chicago	WHPK-FM 88.5	Chicago	312-702-9554	Tom Franks	FM
Wabash Valley College	WVJC-FM 89.1	Mt. Carmel	618-262-8989	Jim Cox	FM
IN					
Butler U.	WTBU-TV 69	Indianapolis	317-927-5979	Kenneth Creech	BR
Columbia City High Schl.	WJHS-FM 91.5	Columbia City	219-248-8915	Robert Thomas	BR
Earlham College	WECI-FM 91.5	Richmond	317-962-3541	Cam Eicher	BR

Franklin College of Indiana	WFCI-FM 89.5	Franklin	317-736-8205	Darren Tandy	FM
Indiana U.	WIUS-FM Cable	Bloomington	812-855-9487	Cynthia App	CA
Indiana U.	UBTV/Union Board	Bloomington	812/855-4682	Angela Horton	PA
Indiana U. / Purdue U.	College Cable Access	Fort Wayne	219/481-6582	Bernard Lohmuller	PA,CA,CC
Lafayette School Corp.	WJEF-FM 91.9	Lafayette	317-474-3434	Randall J. Brist	FM
New Albany High School	WNAS-FM 88.1	New Albany	812-949-4272	Lee Kelly	FM,CA
St. Joseph's College	WPUM-FM	Rensselaer	219/866-6211	Brian Simmons	FM
St. Joseph's College	WPUM-TV6	Rensselaer	219/866-6126	Br. Jerome Korba	CC
Times Mirror Cable Television	LCTV	Lafayette	317/447-9488x330	Karen Toering	PM,PA
U. of Evansville	WUEV-FM 91.5	Evansville	812/479-2689	Kay Nelson	BR
U. of Notre Dame	WSND-FM 88.9/ WVFI	Notre Dame	219-239-7308	Adele Lanan	FM
U. of Southern Indiana	WSWI-AM	Evansville	812/464-1836	Ken Murphy	AM
Valparaiso U.	WVUR-FM 95.1	Valparaiso	219-464-6673	Stephen Ludwig	FM
Vanderburg School	WPSR-FM 90.7	Evansville	812-423-0232	Michael Reininga	FM

KS

Baker U.	KNBU-FM 92.5	Baldwin City	913/594-66451	Richard Bayha	FM
Colby Comm. College	KTCC-FM 91.9	Colby	913-462-6762	Jon Burlew	BR,CA, FM
Colby Comm. College	KTCC-TV 8	Colby	913/462-3984	Tom Caldarulo	CA
Dodge City Comm. College	KINF-FM 91.9 & TV	Dodge City	316/225-2421	Chris Bowen	CA
Fort Hays State U.	KFHS-AM 600 & CFM	Hays	913/628-5373	Stephen Schleicher	CC, CA
Hutchinson Cmty. College	KCCH-AM	Hutchinson	316-665-4970	Station Manager	CC
Kansas State U.	KSDB-FM 91.9	Manhattan	913-532-6960	Joe Montgomery	FM
Ottawa U.	KTJO-FM 88.9	Ottawa	913/242-5200x5480	Todd Wollard	FM
Southwestern College	KSWC-FM 88.3	Winfield	316-221-1070	Eric Lybarger	FM
U. of Kansas	KJHK-FM 90.7	Lawrence	913-864-4745	Ann Peck	FM

KY

Asbury College	TV32	Wilmore	606/858-3511	Jim Owens	C?
Georgetown College	WRVG-FM 89.9	Georgetown	502-863-8110	Rick Leigh	FM
Kentucky Wesleyan College	WKWC-FM	Owensboro	502-685-5937	Pam Gray	FM
Maysville Community College	MCC-TV	Maysville	606/759-7141	Henry Jefferson, Jr.	CA, CC
Murray State U.	MSU-TV 11	Murray	502-762-4661	Terry Dublin	C?

LA

Southeastern Louisiana U.	KSLU-FM 90.9	Hammond	504/549-2330/3829	Craig Williams	FM

MA

Bentley College	WBTY Radio	Waltham	617-891-2244	Janine Mottle	CC,CA
Boston U.	BUTV	Boston	617-353-5477	Garr Cheskin	PA
Brandeis U.	WBRS-FM 91.7	Waltham	617-736-4785/5277	Scott Fybush	FM
Bunker Hill Cmty. College	WBCC Student Radio	Boston	617-241-8600 x260	John McLaughlin Jr.	CC
Cape Cod Community College	WKKL-FM 90.7	West Barnstable	508/362-2131x446	Steven Laclair	BR FM
Cape Cod Regional Tech. HS	WCCT-FM 90.3	Harwich	508-432-4500	Burt Fisher	FM
Curry College	WMLN-FM 91.5	MILTON	617-333-0311	Rosemary Mulligan	FM
Dean Junior College	WGAO-FM 88.3	Franklin	508-528-4210	Todd Magnuson	FM
Eastern Nazarene College	WENC-AM	Quincy	617-773-6350	Dean Boshart	CC
Emerson College	WERS-FM 88.9	Boston	617-578-8890	Rob Hayes	BR
Emerson College	EIV	Boston	617-578-8693	Jason Gondek	C?
Fitchburg State College	WXPL-FM 91.3	Fitchburg	508-345-0276	Brian Gill	FM
Holyoke Community College	WCCH-FM 103.5	Holyoke	413-538-7000	Amy Phillips	FM
Massasoit Cmty. College	WRPS - FM	Brockton	508-588-9100	Robert Bowers	FM
Mt. Wachusett Cmty. College	WMWC-TV	Gardner	508-632-6600	Vincent Ialenti	C?
Newbury College	WNEW-AM	Brookline	617-730-7063	Carrie Sarao	CC
Northeastern U.	WRBB-FM 104.9	Boston	617-437-2790	Lou Conrad	FM
Northfield Mt. Hermon Schl.	WNMH-FM 91.5	Northfield	413-498-5311 x254	Station Manager	BR, FM
Pine Manor College	WPMC-AM Radio	Chestnut Hill	617-731-7676	Lise Desjardins	CC
Tufts U.	WMFO-FM 91.5	Medford	617-625-0800	Bret Nalani Bicoy	BR, FM
U. of Massachusetts	Union Video Center	Amherst	413-545-1336	Keith A. Millet	CA
U. of Massachusetts - Amherst	WMUA-FM 91.1	Amherst	413-545-2876	Jeremy Brown	FM
Williams College	WCFM-FM 91.9	Williamstown	413/597-6555	Becky Bond	FM
Worcester State College	WSCW Radio	Worcester	508/793-8000x8512 OR	Deb Weisenberger	C?

MD

Catonsville Community College	WCCN-AM	Catonsville	301/455-4353	Tom Somerville	CC
Coppin State College	WCSC-TV	Baltimore	301-383-5417	Betty Middleton	PM
Essex Comm. College	Cable 17	Baltimore	301/522-1717	Vivian Martin	CA
Essex Comm. College	WBYQ-FM	Baltimore	301/522-1373	Brian Peller	BR
Montgomery Community TV	Montgomery	Rockville	301/424-1730	Charles Finn	CA
Prince George's Comm. College	PGCC-TV	Largo	301-322-0785	Jacques H. DuBois	CC
Towson State U.	WTMD-FM 89.7	Towson	301-830-2898	James Armstrong	FM
U. of Maryland	Flagship Productions	College Park	301/328-3100	Dan Miller/	CC
U. of Maryland	WMUC-AM 650/ FM	College Park	301-314-3865	Doug Berrel	FM

ME

Bowdoin College	WBOR-FM 91.1	Brunswick	207-729-5008	Barry Courtois	FM

Husson College-New Eng. Schl. of	WHSN-FM 89.3	Bangor	207-947-3987	Ben Haskell	FM
St. Joseph's College	WSJB-FM 91.5	North Windham	207-892-6766	Greg Tomasello	FM
U. of Maine at Orono	WMEB-FM 91.9	Orono	207-581-2332	Blaine L. Jones	FM
MI					
Alma College	WABM-AMcc 600/The	Alma	517/463-7538	David D. Woodruff	CC
Alma College	Educational media	Alma	517-463-7230	Susan Herrington	TCA
Calvin College	WCAL-FM 94.1	Grand Rapids	616/957-8546	Paul Rose	CC
Calvin College	CVN Television	Grand Rapids	616-957-6999	Paul Latinga	CC, PA
Central Michigan U.	MHTV 34	Mount Pleasant	517/774-3894	Greydon Hyde	CA, CC
Central Michigan U.	WMHW-FM 91.5	Mt. Pleasant	517-774-7287	William Saluk	FM
Ferris State U.	FSU-TV Cable 7	Big Rapids	616/592-2377	Shari Cousineau	CA
Henry Ford Cmty. College	WHFR-FM 89.3	Dearborn	313-845-6477	Jay B. Korinek	FM
Henry Ford Comm. College	Cable Channel 61	Dearborn	313/845-6472	Lori Owen	CA
Highland Park Comm. Coll	HPCC-Channel 35	Higland Park	313-252-0475x264	Dr. H.G. Smith	CA
Lansing Community College	WLCC-FM cable	Lansing	517/483-1670	Dave Downing	CA, CC
Lansing Community College	LCC-TV	Lansing	517/483-1670	Marc C. Smyth	CA, CC
Michigan State U.	WDBM-FM,	East Lansing	517-353-4414	Dawn Paepke	FM
Michigan State U.	MSU Telecasters	East Lansing	517/332-1875	Chad Redinbo	CC
Monroe Public Schools	WEJY	Monroe	313/241-1491x252	Daniel Peck	FM
Northwestern Michigan College	WNMC-FM 90.9	Traverse City	616/922-1091	John Lockard	FM
Ontonagon Area Schools	WOAS-FM	Ontonagon	906/884-4422	Mike Bennett	FM
U. of Michigan	WCBN-FM 88.3	Ann Arbor	313-763-3501	Geoff Mattson	FM
U. of Michigan at Dearborn	WUMD CaFM Radio	Dearborn	313-593-5167	Dave Copeland	CA
Wayne State U.	WAYN-AM 1180	Detroit	313/577-4200	Lawrence Frabotta	CC
Western Michigan U.	EduCable	Kalamazoo	616/387-5004	Frank Jamison	CC
MN					
Bethel College	WBCS Radio	St. Paul	612-638-6247	Kathleen Bruner	CC
Northeast Metro Schl. Dist. 15D	Telecommunications	Little Canada	612-779-5826	Christopher Glenn	CA
Southwest State U.	KSSU-FM/ KSSU-TV	Marshall	507-537-7207	Mike Quiggle	PA,CC BR
St. Cloud State U.	UTVS	St. Cloud	612-255-4111	Chris Bridson	CA
Winona State U.	KQAL-FM 89.5	Winona	507/457-5226	Ajit Daniel	BR,CA, FM
Winona State U.	Mass Comm. Dept.	Winona	507/457-5117	Dennis Pack	CA
MO					
Evangel College	KECC-AM 610	Springfield	417-863-1061	Tom Boyd	CC
Lincoln U.	KLUM-FM & UCTV	Jefferson City	314/681-5296	Darryl Smith	FM
Missouri Southern State College	MSTV	Joplin	417/625-9375	Judy Stiles	CA,LPTV,
Northeast Missouri State U.	KNEU-FM Cable 102.1	Kirksville	816-785-5638	John Hart	CA
Northwest Missouri State U.	KNWT-TV 8	Maryville	816/562-1824 d	Webster Struthers	C?
Northwest Missouri State U.	KDLX-FMca 106.5	Maryville	816-562-2263	Kurt Sempf	CC
Southeast Missouri State U.	Dept. of Mass	Cape Girardeau	314/651-2126	Bruce Mims	CC
St. Louis Cmty. College	KCFV-FM 89.5	St. Louis	314-595-4472	Station Mgr./Prog. Dir	FM
U. of Missouri	KMNR-FM 89.7	Rolla	314-341-4272	Brian McCurren	FM
{U. of Missouri, Columbia College	KXI-TV 11	Columbia	314/442-1111	Richard E. Koenig	BR
U. of Missouri - Kansas City	U. of Missouri Video	Kansas City	816-276-1096	Tom Brenneman	C?
Webster U.	Webster Univ.	St. Louis	314/968-7484	Elsie Voss	CC
William Jewell College	KWJC-FM 91.9	Liberty	816-781-8278	Philip Thompsen	FM
MS					
Copiah-Lincoln Communtiy	WCLL-FM 90.7	Wesson	601-643-5101, x384	Burlian O.Walker	FM
Mississippi State U.	MSTV-30	Mississippi State	601/325-1332	Randy Young	CA
U. of Mississippi	UMTV-12 Cablevision	University	601-232-7146	S. Gale Denley	CA
U. of Mississippi	WUMS-FM 92.1	University	601-232-5395	Travis Bedwell	BR, FM
NC					
Davidson College	DCTV	Davidson	704/892-6258	Lesley Vaudain	CC
Duke U.	Cable 13 DUCTV	Durham	919/684-2911	Michael McIntyre	VHF,CC
East Carolina U.	WZMB-FM 91.3	Greenville	919-757-6656	STATION	FM
Elon College	ECTV	Elon College	919-584-2523	Chris Fulkerson	CC
Elon College	WSOE-FM 89.3	Elon College	919-584-2574	Matthew Warner	FM
Fayetteville State U.	WFSS-FM 89.1	Fayetteville	919-486-1381	R. L. Collins	FM
High Point College	WWIH-FM 90.3	High Point	919-841-9634	John Carey	FM
Isothermal Cmty. College	Isothermal Comm.	Spindale	704-286-3636,	Dean Byrd/Jay	PM,CA
N. Carolina Wesleyan College	WESQ-FM	Rocky Mount	919-977-7171	Bob Manning	FM
North Carolina A&T State U.	WNAA-FM	Greensboro	919/334-7936	Tony Welborne	BR
Pembroke State U.	WPSU-TV	Pembroke	919/521-4214x499	George Johnson	CA
Shaw U.	WSHA-FM 88.9	Raleigh	919-755-4847, 4890,	Dr. Emeka	FM
U. of N. Carolina - Greensboro	WUAG-FM 103.1	Greensboro	919-334-5450	J. Shaugnessy III	FM
U. of N. Carolina - Chapel Hill	STV	Chapel Hill	919-962-4788 o	Beth Bach	CC,CA
Wake Forest Union	WAKE-FM Radio	Winston-Salem	919-761-5192	Leslie Wood	CA
ND					
Minot State U.	KMSU-AM	Minot	701/857-3829	Charles Tatem	C?
U. of North Dakota	UND-TV Channel 3	Grand Forks	701-777-4346	Marcia Volk	CA

NE					
Hastings College	KFKX-CFM & HCTV	Hastings	402-461-7460	Bill Rhinehart	CC CA
Northeast Community College	KAYR-CTV 33	Norfolk	402-644-0482	John Skogstoe	CC,PA
Wayne State College	KWSC-FM 91.9	Wayne	402-375-2200, x4	Mike Duarte, Stn.	FM
Wayne State College	KWSC-TV	Wayne	402-375-4334	Maureen Carrigg	CA
NH					
Dartmouth College	WDCR-AM/	Hanover	603-646-3313	Beth Krakower	FM, AM, BR
Notre Dame College	WQCR-FM Radio	Manchester	603-669-4298, x114	Kevin Flynn	BR, FM
NJ					
Bergen Community College	TV-36	Paramus	201-447-7221	Jack Dirr	C?
Camden County College	WDBK-FM	Blackwood	609-227-8070	Irv Givin	FM
Monmouth College	WMCX-FM 88.1	West Long	908-571-3482	Emilia Simonelli	FM
Montclair State College	WMSC-FM 101.5	Upper Montclair	201-893-7466	William Clemis	BR
Morris Schl. District	WJSV-FM 90.5	Morristown	201-292-2168	Rebecca Gotch	FM
Ocean County Community College	WOCC-AM Student	Toms River	201-255-0400	J. peter Schardien III	CC
Ramapo College	WRPR-FM &	Mahwah	201/529-7573,	Andre Perry	FM
Seton Hall U.	WSOU-FM	South Orange	201/761-9000x5355	Dan Turi	FM
Stockton State College	WLFR-FM 91.7	Pomona	609-652-4780	John Keimel	BRLC
Trenton State College	WTSR	Trenton	609-771-2450	Dr. David Rogosky	FM
William Paterson College	WPSC-FM	Wayne	201/595-3319 o	Tom Casola	FM
William Paterson College	WPHT-TV Channel 8	Wayne	201/595-3326	Myron Feldman	CC,VHF
NM					
San Juan College	KSJE-FM 90.9	Farmington	505599-0231	James Burgess	BR, FM
NV					
U. of Nevada - Las Vegas	KUNV-FM 91.5	Las Vegas	702-739-3877, 3976	Rob Rosenthal	FM
NY					
Adirondack Cmty. College	WGFR-FM 92.1	Queensbury	518-793-6188	Janey Greenough	FM
Cayuga Comm. College	WDWN-FM 88.9	Auburn	315-255-1743x282	Steven Keeler	BR,CA
Cazanovia College	WITC-FM 88.9	Cazenovia	315/655-8536	Ed Rezny	FM
Clarkson U.	WCKN-TV	Potsdam	315/265-2073	Mike Varney	CA
Colgate U.	CUTV	Hamilton	315-824-7326	Robert Johnson	CC, PA
Dutchess Cmty. College	WDCC-FMca 100.1	Poughkeepsie	914/471-4500x4832	Marc A. Stuart	CC
Hamilton College	WHCL-FM 88.7	Clinton	315-859-4200	Jim Rushton	FM
Herkimer County Comm. College	HCTV	Herkimer	315-866-0300x233	Dennis Wise	CA
Hobart and William-Smith	WEOS-FM 89.7	Geneva	315/781-3456	Chris Minnick	FM
Hofstra U.	HTV	Hempstead	516/463-5204	Scott Gatz	CC
Hofstra U.	WRHU-FM 88.7	Hempstead	516-463-5667	Karen Jean	FM
Iona College	WRTV	Yonkers	914-378-8024	Ann Huntington	CC
Ithaca College	ICTV	Ithaca	607-274-3242/3244	Eloise Greene	CC,PA,CA
Ithaca College	92 WICB / 106 VIC	Ithaca	607/274-3142	Chris Wheatley	FM
Lehman College	WHLC-AM 590	Bronx	212-960-8954/8953	Susan Peterson	CC
Medaille College	WMCB-AM 660	Buffalo	716/884-3281	Lisa Marsherall	CC
New York U.	Dept. of Journalism	New York	212/998-7983 o	Marcia Rock	PM
New York U.	WNYU-FM 89.1	New York	212-998-1660	Andrew Marx	FM
Niagara County Cmty. College	WNCB Radio	Sanborn	716-731-3271	Robert Mazzei	CC
Nyack College	WNYK-FM 88.7	Nyack	914-358-1710	Don Jehlen	FM
Paul Smith's College	WPSA-FM 89.1	Paul Smiths	518-327-6227	Station Manager	FM
Queensboro Community College	WQCC Radio	Bayside	718-969-1450	Gil Pizano	CC
Smithtown High School East	WHSE Radio	St. James	516-265-9551	Charles Backfish	CC
St. John's U.	WSJU-AM Radio	Jamaica	718/990-6563, 6564	Marc ANZALONE	CC
St. John's U.	WMOC Radio	Staten Island	718-390-4545, x4480	Thomas Ferranti, Jr.	CC
St. John's U.	Television Club -	Jamaica	718-990-6448x5392	Carlos Perrone	CC
St. Thomas Aquinas College	WSTK-AM	Sparkill	914-359-9500, x342	Brian Comerford	CC
SUNY - Albany	WCDB-FM 90.9	Albany	518-442-5262 o	Jeffrey Vespo	FM
SUNY - Binghamton	BTV	Binghamton	607-777-6397	Darian Glover	PA
SUNY - Brockport	WBSU-FM 88.9 &	Brockport	716-395-2580	Warren "Koz"	FM
SUNY - Cortland	CSTV	Cortland	607-753-4820	David Lanton	CC, PA
SUNY - Fredonia	WNYF-TV	Fredonia	716-673-3571	Doug Richards	C?
SUNY - Geneseo	GSTV	Geneseo	716-245-3054	Erica Scharrer	CC
SUNY- Morrisville	WCVM	Morrisville	315-684-6166	Eryk John Paruki	CC
SUNY - New Paltz	WRNP-AM &	New Paltz	914-257-3041	Jack Friefeld	CC
SUNY - New Paltz	WNPC-TV6	New Paltz	914-257-3098	Josh Parker	CC
SUNY - Oswego	WTOP-TV 10	Oswego	315/341-2914	Bryan Spellman	CC,CA
SUNY - Plattsburgh	PSTV-Channel 10	Plattsburgh	518/564-4289	Deborah DeSilva	CC,PA
SUNY - Plattsburgh	WPLT-FM 93.9	Plattsburgh	518-564-2727	Simon Baranoff	FM
SUNY - Stony Brook	WUSB-FM 90.1	Stony Brook	516-632-6500	Hal Freidet	BR
Syracuse U.	WJPZ-FM 89.1	Syracuse	315-443-4689	HENRY FERRY	FM
Syracuse U.	UUTV	Syracuse	315-443-2041	Matt Prohaska	CC
U. of Rochester	WRUR-AM/FM	Rochester	716/274-3699	Todd Havens	BR FM CC
Vassar College	VCTV	Poughkeepsie	914/437-5219 ?	Maxine Duncan	C?

W30AJ/CH30	Channel 30	Syracuse	718/941-5200	John Mester	BR
Yonkers Public Schools	WDMC-TV Channel 19	Yonkers	914/376-8520	Gene Fiorot	CA

OH

Ashland U.	WRDL-FM	Ashland	419-289-5146	Steve Johnson	FM
Ashland U.	Communication Arts	Ashland	419-289-4142	Chris Vanderzyden	
Baldwin-Wallace College	WBWC-FM 88.3	Berea	216-826-2145	Alan Capers	FM
Bluffton College	WBCR Radio	Bluffton	419-358-8015	William Luginbuhl	CC
Bowling Green State U.	WFAL-AM 680 /	Bowling Green	419/372-8658	Tracey Prill	CC,CA
Cleveland State U.	WCSB-FM 89.3	Cleveland	216-687-3523	Carl Santora	FM
Denison U.	WDUB-FM 91.1	Granville	614/587-3008	Dudley Wright	BR FM
John Carroll U.	WUJC-FM 88.7	University Heights	216-397-4437	Dennis Dew	BR, FM
Kent State U.	TV-2	Kent	216/672-2468 o	James Goodwin	CC
Kettering-Fairmont High School	WKET-FM 98.3	Kettering	513-296-7669	Karl Bremer	FM
Miami U.	MUTV	Oxford	513/529-3549	Ron Glasenapp	CA
Muskingum College	WMCO-FM 90.7	New Concord	614-826-8379	Tom German	FM,
Northridge Schl. Dist.	WGXM-FM 97.3	Dayton	513-275-8434	William Howell	FM
Ohio Northern U.	WONB - 94.9 FM	Ada	419-772-1194	Jackie Spiewak	FM
Ohio U.	ACTV-7	Athens	614/593-1777	Sheila Wurtsbaugh	PA
Ohio U.	ACRN-FM 99.3 Cable	Athens	614-593-4905	Andrew Safnauer	CA, FM
Otterbein College	WOCC TV-3	Westerville	614/898-1569	Dawn Sampson	CA
Otterbein College	WOBN-FM	Westernville	614-898-1557	John Buckles	FM
Streetsboro City Schools	WSTB-FM 91.5	Streetsboro	216-626-4906	Kevin Corrao	FM
U. of Akron	WZIP-FM 88.1	Akron	216-972-7105	Tom Beck	FM
U. of Dayton	WVUD-FM 99.9	Dayton	513-229-2041	Mike McGough	FM
U. of Findlay	WLFC-FM 88.3	Findlay	419-424-4571	James Greenwood	BR
U. of Toledo	WXUT-FM 88.3 Cable	Toledo	419-537-4761	Terrance Teagarden	CA
Wilberforce U.	WUSR	Wilberforce		Lolita Dejene	C?
Wright State U.	WWSU-FM 106.9	Dayton	513/873-2825	Michael Kilbourne	BR, FM

OK

Cameron U.	KCCU-FM	Lawton	405/581-2425	Mark Norman	FM
Central State U.	KCSU-TV & KBLZ-FM	Edmond	405/341-2980x	Jack W. Deskin	CA
Northeastern State U.	Office of Special	Tahlequah	918-456-5511x6100#	Mike Jett	
U. of Oklahoma	OUTV-30	Norman	405-325-2721	Tim Hudson	CA
U. of Tulsa	TUTV	Tulsa	918-631-2841	Suzanne Fontaine	C?

ON

U. of Guelph	CFRU-FM 93.3	Guelph	519-824-4120x8341	Shawn Lucas	FM, BR, CA

OR

Oregon State U.	KBVR-TV	Corvallis	503/737-3522	Andrew McLaughlin	CA
Southern Oregon State College	Ashland Cable Access	Ashland	503/488-5421	Terry Hill	CA
Western Oregon State College	Western Student TV	Monmouth	503/838-8347	Jason Coleman	CC

PA

Bloomsburg U.	WBUQ-FM 91.1	Bloomsburg	717-389-4686	STATION	FM
Bucknell U.	WVBU-FM 90.5	Lewisburg	717-524-3489	Station Manager	FM
Bucks County Comm. College	WTYL Radio	Newtown	215/968-8380	John Carpenter	CA
Cal. U. of Pennsylvania	Channel 29	California	412/938-4309	J. R. Wheeler	CA
Cal. U. of Pennsylvania	WVCS-FM 91.9	California	412-938-4330	J. R. Wheeler	FM
Caprini College	WYBF	Radnor	215-971-8453	Chris Conrad	FM
Carnegie Mellon U.	WRCT-FM 88.3	Pittsburgh	412/621-9728	Ralph Pleshar	BR FM
Central PA Bus. School	WARP-AM	Summerdale	717-732-0702	Doug Hoy	CC
Drexel U.	DUTV Cable 54	Philadelphia	215/895-2927	George McCollough	CA
Drexel U.	WKDU-91.7 FM	Philadelphia	215-895-2580	Andrea L. Welker	FM
Drexel U.	Instuctional Media	Philadelphia	215-895-2927	Geoerge McCollough	
Duquesne U.	DUQU-TV	Pittsburgh	412-434-6153	Paul Novak	C?
Duquesne U.	WDSR Student Radio	Pittsburgh	412-434-5773	Rob Bellamy, Ph.D	CC
Edinboro U. of PA	WFSE-FM 88.9	Edinboro	814/732-2526	Glynnis Claffey	FM
Elizabethtown College	WWEC-FM 88.3	Elizabethtown	717361-1413	Sheri Bjornsted	FM, CA
Elizabethtown College	ECTV	Elizabethtown	717/361-1413	Brian Wauhop	CA
Franklin and Marshall College	WFML	Lancaster	717-295-1185	James W. Gruener	CC
Geneva College	WGEV-FM	Beaver Falls	412/847-6676	Ben Armitage	CA
Geneva College	WGEV-TV 38	Geneva	412/847-6673	Joe Eby	CA
Indiana U. of PA	WIUP-TV 9	Indiana	412/357-8752	Janet Kosakowski	CA
Luzerne County Cmty. College	WSFX-FM 89.1	Nanticoke	717-821-0933	Glenn Cronauer	CC, FM
Lycoming College	WRLC-FM 91.7	Williamsport	717-321-4060	John Oleniacz	BR
Marywood College	WVMW-FM 91.5	Scranton	717-348-6211 rad	Linda Bates	FM
Mercyhurst College	WMCE-FM 88.5	Erie	814/824-2436	Garth McCordy	BR FM
Moravian College	WRMC-AM Radio	Bethlehem	215-861-1320	Station Manager	CC
Muhlenberg College	WMUH-FM 91.7	Allentown	215/821-3239	Suzanne Searfoss	BR, FM,
Penn. College of Technology	WWAS-FM 88.1	Williamsport	717-327-4778	Kevin Head	FM
Penn State U.	WPSU-FM 91.1	University Park	814-865-1877	Dave Dzikowski	FM
Robert Morris College	RMC-TV 10	Coraopolis	412/262-8389	Todd Kreps	CA
Slippery Rock U.	WRSK-FM 88.1	Slippery Rock	412-738-2655	Christopher Krupinski	BR, FM

St. Joseph's U.	WSJR-AM 530	Philadelphia	215-660-1082	Joseph Violanti II	CC
Susquehanna U.	WQSU-FM 88.9	Selinsgrove	717-372-4100	Mike Sisti	FM
U. of Pennsylvania	UTV	Philadephia	215-222-8545	Kirk Marcolina	CC
U. of Scranton	WYRE	Scranton	717/941-7648	Brian Kennedy	CA,CC
West Chester U.	WCUR	West Chester	215-436-2414	Laura G. Mealy	CC
Widener U.	WDNR	Chester	215/499-4439	Ray Horodowicz	FM
Wilkes U.	WCLH-FM 90.7	Wilkes-Barre	717-824-4651	David Bradbury	FM
York College of PA	WVYC-TV,	York	717/846-7788 x488	Daryl Stemer	CC,PA
York College of PA	WVYC-FM,AM	York	717-845-7413	William S. Walton	BR,CCFM
QC					
Concordia U.	CUTV	Montreal	514-848-7403	David Jedikins	CC
RI					
Brown U.	BTV	Providence	401-863-2222 o	Jonathan Zager	CC
Bryant College	WJMF-FM 88.7	Smithfield	401-232-6044	Cynthia Tarbell	FM
Coventry Public Schools	WCVY-FM 91.5	Coventry	401-821-8540	Jeff Wade	FM
Portsmouth Abbey School	WJHD Radio 90.7	Portsmouth	401-683-4756	Station Manager	CA
Providence College	WDOM-FM 91.3	Providence	401-865-2460	Kelly Rohrer	FM
Rhode Island College	RIC-TV	Providence	401-456-9665	Jim Kinny	CC
Rhode Island School of Design	WISD-AM Student	Providence	401-421-0454	Tom Albrecht	CC
Roger Williams College	WQRI-FM 88.3	Bristol	401-254-3485	Michael Russo	FM
The Wheeler School	WELR-FM Cable 91.7	Providence	401-421-8100, x65	Station Manager	CA
U. of Rhode Island	WRIU-FM 90.3/	Kingston	FM: 401-789-4949	Ed Garcia	FM
SC					
Clemson U.	WSBF	Clemson	803-656-4008	Tom Brady	FM
Greenville Tech. College	Mass Comm./TV	Greenville	803/250-8388	Howard Doyle	UHF, CC, CA
SD					
U. of South Dakota	KYOT-TV	Vermillion	605-677-5477	Brent Teachout	CA
TN					
Austin Peay State U.	WAPX-FM 91.7	Clarksville	615-648-7378	Rhonda Leonard	FM
Carson-Newman College	LCNC-TV 29	Jefferson City	615/475-9061x294	Glenn Cragwall	CA
Chattanooga State Tech.	WAWL-FM 91.5	Chattanooga	615/697-4470	Bob Riley	FM
East Tennessee State U.	WETS Cable TV/Cable	Johnson City	615/929-4176	Lee Ann Bowman	CA
Freed-Hardeman College	WFHC-FM 91.5	Henderson	901-989-6749	Ray Eaton	FM
Middle Tennessee State U.	MTSU-TV 12	Murfreesboro	615-898-2218	Jeremy Rolfs	CA
U. of Tennessee - Knoxville	WUTK-AM 850/	KNOXVILLE	615-974-4291; stn:6987	Dr. Sam Swan	AM
Volunteer State College	WVCP-FM	Gallatin	615/452-8600x218	Howard Espraunik	FM
TX					
Alvin Community College	KACC-FM 91.3	Alvin	713-331-6111	Cathy Forsythe	FM
Concordia Lutheran College	Communications/Media	Austin	512-452-7661	Rev. David Kluth	C?
El Paso Comm. College	Channel 23	El Paso	915/594-2646	Danny Matta	CA,PA
Lubbock Ind. School District	LISD-TV	Lubbock	806/766-1212	Dr. Alice French	CA
Midwestern State U.	M. S. U. TV 2	Wichita Falls	817-692-6611x4243	Carla Bennett	C?
Navarro College	K30DG Corsicana	Corsicana	214/874-6501	Jerry Zumwalt	BR30
San Antonio College	KSYM-FM 90.1	San Antonio	512-733-2793	Fredric A. Weiss	FM
Southern Methodist U.	KSMU-AMcc Radio	Dallas	214/692-4526	Jeff Donnell	CC
Southwest Texas State U.	KAT Radio (cable 19)	San Marcos	512/245-3495	Lean Bishop	CA
Southwestern Adventist College	KJCR	Keene	817/556-4788	Robert Mendenhall	FM
Southwestern Adventist College	Amalgam Studios	Keene	817-556-4716	John D. Williams	CC
Sul Ross State U.	SRTV/SRCR	Alpine	915/837-8219	Keith West	CC
Texas A&M U.	KANM-FMcable	College Station	409/845-5923	Beth Weissinger	CA
Texas Christian U.	KTCU-FM 88.7	Fort Worth	817-921-7634	C. Bernandez	FM
Texas Tech U.	KTXT-FM 88.1	Lubbock	806-742-3993	Cline Kingham	FM
Trinity University	KTVC	San Antonio	512-736-8155	Bill Shory	CA
Tyler Junior College	Tyler Educational	Tyler	903/510-2628	Keith Adams	CA,CC,PA
U. of Dallas	Student Life	Irving	214-721-5323	Sandi Osters	N
U. of North Texas	NTTV-20	Denton	817-565-2537	Stephanie Forand	CA
U. of Texas - Austin	TSTV	Austin	512/471-7899 o	David Bluestein	CA
Vernon Regional Junior College	VRJC Cable 2	Vernon	817/552-6291	Gene Frommelt	CA
Wayland Baptist U.	KWLD-FM 91.5	Plainview	806-296-5521, x428	Steven Long	FM
West Texas State U.	KWTS-FM 91.1	Canyon	806-656-2808	Ru Nell S. Coons	FM
UT					
Brigham Young U.	Cougar Cable	Provo	801-378-2475	Susan Hawks	BR
Brigham Young U.	KBYU-FM	Provo	801-378-6896	Carrie Matheson	BR, FM. CA
Southern Utah U.	SUTV-9	Cedar City	801/865-8011	Paul Meade	CC,CA
U. of Utah	KUTE-AM 660	Salt Lake City	801-581-7981	Philip Thompsen	CC
Weber State U.	KWCR-FM 88.1	Ogden	801-626-6450	Brad Wilson	FM
VA					
Emory and Henry College	WASP Radio 780 AM	Emory	703/944-3121x3593	Brian Thompson &	CC
Fairfax Cable Access Corp.	Fairfax Channel 10	Fairfax	703-425-4170	Fred W. Thomas	CA

George Mason U.	WGMU Cable Radio	Fairfax	703-323-3300	F. Odom	CA
Hampton U.	WHOV-FM 88.3	Hampton	804-727-5670	Frank Sheffield	FM
Longwood College	WLCX-FM 90.1	Farmville	804-395-3060	Nicole Eliot	FM
Patrick Henry Community College	Channel 23	Martinsville	703-638-8777x229	Fred Bowling	CA,PA
Radford U.	WVRU Radio	Radford	703-831-5180	Jim Newberne	FM
Shenandoah U.	STATION	Winchester	703-665-4644	Michael Dennis	
U. of Virginia	WTJU-FM 91.3	Charlottesville	804/924-0885	Charles Jergens	FM
U. of Virginia	WUVA-FM 92.7	Charlottesville	804-924-3194	Tovia Redman	FM
Virginia Polytech U.	VTTV c/o Dept. of	Blacksburg	703/231-7137	Steve Anderson	CC, PA
Virginia Tech. Inst. & State U.	WUVT-FM 90.7	Blacksburg	703-951-1642	Travis Major	FM
Washington & Lee U.	WLUR-FM & Cable	Lexington	703-463-8446	Robert J. De Maria	BR, CA
York County School Bd.	WYCS-FM 91.5	Yorktown	804-898-0357	William M. Swartz	FM
VI					
Dept of Human Services	WIUJ-FM 88.9	St. Thomas	809-776-5270	Leo Morone	FM
VT					
Lyndon State College	WWLR-FM 91.5	Lyndonville	802-626-5881	Greg Tesmer	FM
Middlebury College	WRMC-FM 91.7	Middlebury	802-388-6323	D. Hanson	FM
Norwich U.	WNUB-FM 88.3	Northfield	802-485-2437	Bruce Hassy	FM
WA					
Central Washington U.	KCWU-TV	Ellensburg	509-963-3288	Paul Selig	CC,CA,PA
Centralia College	KCED-FM 91.3	Centralia	206/736-9391x243	Wade Fisher	BR FM
Eastern Washington State U.	KEWU FM/AM	Cheney	509-359-4226	Dr. Ray Barnes	FM
Evergreen State College	KAOS-FM 89.3	Olympia	206-866-6000 x6397	Michael Huntsberger	FM
Green River Cmty. College	KGRG-FM 89.9	Auburn	206-833-5004 OR	John Ramsey	FM
Pacific Lutheran U.	KCCR-FM cable	Tacoma	206-535-8860	Kerry A. Swanson	CA
U. of Washington	Cablearn Channel 27	Seattle	206/543-2921	Ann Suter	CA
Washington State U.	KZUU-FM 90.7	Pullman	509-335-3886	Karen malmoe	FM
Washington State U.	Cable 8 Productions	Pullman	509/335-5219	Melody Strickwerda	CA
Whitworth College	KWRS-FM 90.3	Spokane	509-466-3276	Laura Rush	FM
WI					
Burlington Area Schools	WBSD-FM 89.1	Burlington	414-763-6532	Jeremy Kuzniar	FM
Marquette U.	WMUR Radio	Milwaukee	414-288-7541/4108	General Manager	C?
Marquette U.	MU-TV	Milwaukee	414/288-6904	Coleen Boyle	CC
Ripon College	WRPN-FM 90.1	Ripon	414-748-8147	Station Manager	FM
St. Norbert College	WSNC-TV Ch. 23	Depere	414-499-8937	Thomas Smith	CC
U. of Wisconsin - Eau Claire	WUEC-FM	Eau Claire	715/836-4170	Richard Gegenbach	FM
U. of Wisconsin - La Crosse	WMCM-TV	La Crosse	608-785-8369	Dr. Patricia Turner	CC,CA
U. of Wisconsin - Oshkosh	Titan-TV Two	Oshkosh	414/424-3131	Amy Polasky	CC,CA
U. of Wisconsin - Oshkosh	WRST-FM 90.3	Oshkosh	414-424-3113	M. Glaeser/Ben	BR FM
U. of Wisconsin - Platteville	WSUP-FM 90.5	Platteville	608-342-1165	Michelle Siedenburg	FM
U. of Wisconsin - River Falls	Channel 10/20	River Falls	715-425-3175	Kim Schmidt	CC,CA,PA
U. of Wisconsin - Stevens Point	SVO Channel 29	Stevens Point	715/346-3068	Kurt Hornby	CC,CA
U. of Wisconsin - Superior	KUWS-FM, Media	Superior	715/394-8340	Peter D. Nordgren	CC,PM
U. of Wisconsin - Whitewater	University Cable	Whitewater	414/472-1332	Dr. Peter Conover	CC,CA
Western Wisconsin Tech. College	WWTC-TV Cable 8	La Crosse	608-785-9107	Kevin Cram	CA,CC
Wisconsin State U.	WWSP-FM 89.9	Stevens Point	715-346-3755	Danny Seeger	BR, FM
WV					
Alderson-Broaddus College	WQAB-FM 91.3	Philippi	304/457-1700x271	Robert Powell	FM
Bethany College	WVBC-FM 88.1	Bethany	304-829-7853	Pat Sutherland	FM
Marshall U.	WMUL-FM 88.1	Huntingon	304-696-6640	Brad Williamson	FM

NACB BYLAWS

NACB

STATION HANDBOOK

BY-LAWS
OF
THE NATIONAL ASSOCIATION OF COLLEGE BROADCASTERS
(A RHODE ISLAND NON-PROFIT CORPORATION)

Revised 11/24/91

ARTICLE 1

DEFINITIONS

As used in these By-laws, unless the context otherwise requires, the term:

1.1 "Board" means the Board of Directors of the Corporation which is a group of individuals vested with the management of the affairs of the Corporation.

1.2 "By-laws" means the initial By-laws of the Corporation, as amended from time to time which act as rules to regulate or manage the affairs of the corporation.

1.3 "Articles of Incorporation" means the initial certificate of incorporation of the Corporation, as amended, supplemented or restated from time to time.

1.4 "Corporation" means The National Association of College Broadcasters.

1.5 "Directors" means the directors of the Corporation.

1.6 "Incorporator" means the incorporator of the Corporation.

1.7 "Member" means one having membership rights in the Corporation.

1.8 "Non-Profit Law" means the Rhode Island General Laws governing non-profit corporations.

1.9 "Non-Profit" means no part of the Corporation's income or profit is distributable to its members, directors or officers except as permitted by law.

1.10 "Office of the Corporation" means the offices of the Corporation.

1.11 "Executive Director" means the Executive Director and Chief Executive Officer of the Corporation.

1.12 "Associate Director" means the Associate Director of the Corporation.

1.13 "Chairperson" means the chairperson and presiding officer of the Board of Directors of the Corporation.

1.14 Whenever appropriate, the singular form shall be interpreted as plural and vice-versa and the neuter includes the masculine and feminine and the masculine includes the feminine and vice-versa.

1.15 The captions or headings of the paragraphs and articles hereof are for convenience only and shall not control or affect the meaning or construction of the same.

ARTICLE 2

NAME AND PURPOSE

2.1 Name. The name of the corporation shall be The National Association of College Broadcasters.

2.2 Purpose. The National Association of College Broadcasters is a corporation formed to train, educate and foster communications with individuals involved in/with radio and television stations operated by college, university or high school students.

ARTICLE 3

MEMBERS

3.1 Membership. Members of the Corporation shall be college television or radio stations, students and faculty members in the field of communications or journalism and such other individuals as may apply and who are interested in the objects and purposes of the Corporation that have applied for and been accepted for membership by the Board of Directors of the Corporation. Membership is subject to abidance of the provisions of these By-laws.

3.2 Classes of Members. The Board, by a majority vote, may create one or more classes of membership and may prescribe the designations, voting rights (if any), powers, privileges and method of selection of each such class.

3.3 Deprivation or Suspension of Membership. No Member may be deprived of its membership or be suspended as a Member without cause except by the vote of the majority of all Members entitled to vote, but any Member may be deprived of its membership or be suspended as a Member with cause by a majority vote of the Members entitled to vote or of the Board. Cause for termination includes, but is not limited to, nonpayment of dues, non-compliance with conditions of membership or chronic disturbances in the conduct of the Corporation.

3.4 Effect of Death, Resignation or Deprivation of Membership. All of the rights, powers and privileges of any Member of any class shall continue as follows: if the Member is an individual, until her death or resignation, or the deprivation or suspension of membership; if the Member is a college, university or high school, until the Member no longer operates a radio or television station, or the deprivation or suspension of membership.

3.5 Dissemination of By-laws. Each present and new Member shall receive a copy of these By-laws.

ARTICLE 4

MEETINGS OF MEMBERS

4.1 Annual Meeting. A meeting of Members shall be held annually for the election of Directors and the transaction of other business at such hour and on such day in October, November or December as may be determined by the Board and designated in the notice of meeting.

4.2 Place of Meeting. Every meeting of the Members shall be held at the offices of the Corporation or at such other place as shall be specified or fixed in the notice of such meeting or in the waiver of notice thereof.

4.3 Special Meetings. A special meeting of Members may be called at any time by the Board or by the Executive Director, unless otherwise proscribed by statute, and shall be called by the Executive Director on the written demand of Members holding ten percent (10%) of the total number of votes entitled to be cast at such meeting. Such written demand shall state the date and month of such meeting. At any special meeting of Members only such business may be transacted which is related to the purpose or purposes of such meeting set forth in the notice thereof given pursuant to section 4.4 of the By-laws or in any waiver of notice thereof given pursuant to section 4.5 of the By-laws.

4.4 Notice of Meetings. Except as provided in Section 4.3 and 4.5 of the By-laws, whenever Members are required or permitted to take any action at a meeting under the Non-Profit Law, the Articles of Incorporation, or the By-laws, written notice shall be given stating the place, date and hour of the meeting and, unless it is the annual meeting, indicating that it is being issued by or at the direction of the person or persons calling the meeting. Notice of a special meeting shall also state the purpose or purposes for which the meeting is called. A copy of the notice of any meeting shall be given, personally or by mail, not less than fourteen (14) nor more than ninety (90) days before the date of the meeting, to each Member entitled to notice of such meeting. If mailed, such notice shall be deemed to be given when deposited in the United States mail, with postage thereon prepaid, directed to the Member at its address as it appears on the record of Members, or, if the Member shall have requested that notices be mailed at some other address, then directed to such other address.

4.5 Waiver of Notice. Notice of meeting need not be given to any Member who submits a signed waiver of notice, in person or by proxy, whether before or after the meeting. The attendance of any Member at a meeting, in person or by proxy, without protesting prior to the conclusion of the meeting the lack of notice of such meeting, shall constitute waiver of notice by said Member.

4.6 Quorum of Members: Adjournment. Members entitled to one tenth (1/10) of the total number of votes entitled to be cast at any meeting of Members, present in person or represented by proxy, shall constitute a quorum for the transaction of any business at any such meeting, unless otherwise provided by law or by these By-laws. When a quorum is once present to organize a meeting of Members, it is not broken by the subsequent withdrawal of any Members or their proxies.

4.7 Voting: Proxies. Every Member of record shall be entitled at every meeting of Members to one or two votes based on the type of membership held. The Board of Directors shall decide the voting rights of each class of membership. All individuals holding the same class of membership shall have the same voting rights. At any meeting of Members, a quorum being present, all matters except as otherwise provided by law or by the By-laws shall be decided by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to bote thereon. In voting on any question on which a vote by ballot is required by law or is demanded by any Member entitled to vote, the voting shall be by ballot. Each ballot shall be signed by the Member voting or by its proxy. On all other questions, the voting may be viva voce. Every Member entitled to vote at a meeting of shareholders or to express consent or dissent without a meeting may authorize another person to act for it by proxy.

4.8 Organization. At every meeting of Members, the Chairperson of the Board of Directors shall preside over the meeting. The Executive Director or his assistant shall act as Secretary of the meeting. In case none of the officers above designated to act as Chairperson and Secretary of the meeting, respectively, shall be present, a Chairperson and a Secretary of the meeting, as the case may be, shall be chosen by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote at the meeting.

4.9 Order of Business. The order of business at all meetings of Members shall be as determined by the Chairperson of the meeting, but the order of business to be followed at any meeting in which a quorum is present may be changed by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote at the meeting.

4.10 Written Consent of Members Without a Meeting. Whenever the Members are required or permitted to take any action by vote, such action may be taken without a meeting on written consent, setting forth the action so taken or to be taken, signed by all the Members entitled to vote thereon. Such consent shall have the same effect as a unanimous vote of the Members.

ARTICLE 5

DIRECTORS

5.1 General Powers. Except as otherwise provided in the Articles of Incorporation, the business of the Corporation shall be managed by its Board. The Board may adopt such rules and regulations, not inconsistent with the Articles of Incorporation or the By-laws or applicable laws, as it deems proper for the conduct of its meetings and the management of the Corporation.

5.2 Number: Qualification: Term of Office. The number of Directors constituting the entire Board shall not be less than five (5) and, subject to such minimum, may be increased or decreased from time to time by amendment. The number of Directors shall be fixed initially by the Incorporator/s and may thereafter be changed from time to time by appropriate action of the Members or of the Board. Each Director shall be elected to hold office for a term of one year or until the annual meeting of Members next following her election and until her successor shall have been elected and shall qualify, or until her earlier death, resignation or removal. Directors must be Members or be duly appointed proxies of member stations. The Executive Director shall sit on the Board but shall not have any voting powers.

5.3 Election. Directors shall, except as otherwise required by law or by the Articles of Incorporation, be elected by a plurality of the votes cast at the Corporation's annual meeting of Members by Members entitled to vote in the election. The Board of Directors shall nominate, through a nominating committee, at least one and as many as two people, for each seat on the Board. The membership at large can also make nominations but only by petitions signed by twenty percent (20%) of the members entitled to vote in the election of Directors.

5.4 Newly Created Directorships and Vacancies. Newly created directorships resulting from an increase in the number of Directors and vacancies occurring in the Board for any reason, including the removal of Directors without cause, may be filled by vote of a majority of the Directors then in office, although less than a quorum, at any meeting of the Board or may be elected by a plurality of the votes cast by Members entitled to vote in the election at a special meeting of Members called for that purpose. A Director elected to fill a vacancy shall hold office until the annual meeting of Members next following her election at which the election of Directors is in the regular order of business and until her successor shall have been elected and shall quality, or until her earlier death, resignation or removal.

5.5 Resignations. Any Director may resign at any time by written notice to the Executive Director or the Chairperson of the Board. Such resignation shall take effect at the time therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective.

5.6 Removal of Directors. Any or all of the Directors may be removed for cause by a majority vote of the Members or of the Board, provided there is a quorum of not less than a majority present at the meeting of Directors at which such action is taken, and any or all of the Directors may be removed without cause by vote of the Members.

5.7 Compensation. Each Director shall be entitled to receive from the Corporation such reimbursement for travel to Directors' meetings as the Board may from time to time determine, together with reimbursement for the reasonable expenses incurred by her in the connection with the performance of her duties provided such payment of expenses is made in accordance with an annual financial budget approved by a majority of the Board. Each Director who shall serve as a member of any committee of Directors in consideration of her serving as such shall be entitled to reimbursement for additional expenses incurred by her in the performance of her duties. Nothing in this section contained shall preclude any Director from serving the Corporation or its subsidiaries in any other capacity and receiving proper compensation therefor.

5.8 Place and Time of Meetings of the Board. Meetings of the Board, regular or special, may be held at any place within or without the State of Rhode Island, and may be held via telephone conference call. The times and places for holding meetings of the Board may be fixed from time to time by resolution of the Board or in the notice of the meeting, unless contrary to resolution of the Board. If the meeting is to take place via telephone conference call, the Executive Director will be responsible for coordinating the call. Directors will be called at the telephone number designated by them for that purpose.

5.9 Annual Meetings. On the day when and at the place where the annual meeting of Members for the election of Directors is held, and/or as soon as practicable thereafter, the Board may hold its annual meeting, without notice of such meeting, for the purpose of organization, the election of officers and the transaction of other business. The annual meeting of the Board may be held at any other time and place specified in a notice given as provided in Section 5.11 of the By-laws for special meetings of the Board or in a waiver of notice thereof.

5.10 Regular Meetings. Regular meetings of the Board may be held at such times and places as may be fixed from time to time by the Board. Unless otherwise required by the Board, regular meetings of the Board may be held without notice.

5.11 Special Meetings. Special meetings of the Board shall be held whenever called by the Executive Director or the Chairperson of the Board or by any two or more Directors, and shall be held upon notice. Notice of each special meeting of the Board shall, if mailed, be addressed to each Director at the address designated by her for that purpose or, if none is designated, at her last known address at least seven days before the date on which the meeting is to be held; or such notice shall be sent to each Director at such address by telegraph, Telex, TWX, cable, telephone, wireless or similar means of communication, or be delivered to her personally, not later than the day before the date on which such meeting is to be held. Every such notice shall state the time and place of the meeting but need not state the purpose of the meeting, except to the extent required by law. If mailed, each notice shall be deemed given when deposited, with postage thereon prepaid, in a post office or official depository under the exclusive care and custody of the United States Postal Service. Such mailing shall be by first class mail.

5.12 Adjourned Meetings. A majority of the Directors present at any meeting of the Board, including an adjourned meeting, whether or not a quorum is present, may adjourn such meeting to another time and place. Notice of any adjourned meeting of the Board shall be given to all Directors whether or not present at the time of the adjournment. Any business may be transacted at any adjourned meeting that might have been transacted at the meeting as originally called.

5.13 Waivers of Notice of Meetings. Anything in these By-laws or in any resolution adopted by the Board to the contrary notwithstanding, notice of any meeting of the Board need not be given to any Director who submits a signed waiver of such notice, whteher before or after such meeting, or who attends such meeting without protesting, prior thereto or at its commencement, the lack of notice to her.

5.14 Organization. The Board shall elect from amongst itself a Chairperson, a Vice-Chairperson and a Treasurer. The Board shall appoint a delegate from the Board of Trustees to the position of Treasurer. The Executive Director or his assistant shall act as Secretary at each meeting unless another Secretary is designated by the Chairperson. At each meeting of the Board, the Chairperson shall preside except that, in the absence of the Chairperson, the Vice-Chairperson shall perform the duties and exercise the powers of the Chairperson. The Secretary as designated by the Board shall act as Secretary at such meeting; and in the absence from any such meeting of a Secretary, the person presiding at the meeting may appoint any person to act as Secretary of the meeting.

5.15 Quorum. Unless a greater proportion is requried by law or by the Articles of Incorporation, a quorum for the transaction of business or of any specified item of business at any meeting of the Board (i) in case and at any time that the Board shall consist of fifteen (15) or fewer directors, shall be at least one half of the entire number of Directors, and (ii) in case and at any time that the Board shall consist of more than fifteen (15) Directors, shall be at least five (5) Directors plus one additional Director for every ten (10) Directors (or fraction of that number) in excess of fifteen (15).

5.16 Action of the Board. All corporate action taken by the Board shall be taken at a meeting of the Board. Except as otherwise provided by the Articles of Incorporation or by law, the vote of a majority of Directors present at the time of the vote, if a quorum is present at such time, shall be the act of the Board.

5.17 Meetings by Telecommunication. Any one or more members of the Board or any committee thereof may participate in a meeting of the Board or such committee by means of a conference telephone or simlar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at a meeting.

5.18 Special Term of the Chairperson. In order to preserve continuity of the Board from year to year, a Director from the previous Board shall remain as a non-voting ex-officio Director of the Corporation for up to three months following the end of her term. The Board may at any time within the above restraints terminate such person's directorship with or without cause.

ARTICLE 6

EXECUTIVE COMMITTEE AND OTHER COMMITTEES

6.1 Executive Committee. The Board, by resolution adopted by a majority of the entire Board, may designate from among its members an Executive Committee. The Executive Committee shall consist of the elected officers of the Board namely, the Chairperson, the Vice-Chairperson, the Secretary, the Treasurer and one other Director appointed by the Chairperson. The Executive Committee shall be charged with the responsibility of directly overseeing the Executive Director and his staff. The Executive Committee shall provide that the will and decisions of the Board are executed by the Executive Director and his staff. The Executive Committee shall exercise all of the powers of the

Board of Directors between meetings of said Board, except as limited by the Board. The Executive Committee shall be authorized to make decisions and any such decisions shall be considered decisions of the Board until such time that the Board next meets. The Executive Committee shall report to the Board.

6.2 Meeting of Executive Committee. The Executive Committee shall meet as needed, or at the request of the Board. Three members of the Executive Committee including the Chairperson or Vice-Chairperson and at least one other member of the Executive Committee shall be considered a quorum.

6.3 Standing Committees. The Board, by resolution adopted by a majority of the entire Board, may designate from among its members standing committees, each consisting of three (3) or more Directors, and each of which, to the extent provided in the resolution, shall have all the authority to act on behalf of the Board, except that no such committee shall have authority as to the following matters:

6.3.1 The submission to Members of any matter that needs Members' approval;

6.3.2 The filling of vacancies in the Board or in any committee;

6.3.3 The fixing of reimbursement for reasonable expenses incurred or the compensation of the Directors for serving on the Board or on any committee;

6.3.4 The amendment or repeal of the By-laws, or the adoption of new By-laws; or

6.3.5 The amendment or repeal of any resolution of the Board which includes among its terms a provision that is not amenable or repealable.

6.4 Special Committees. The Board may also designate from time to time from among its members special committees of the Board to perform special functions in carrying on the work of the Corporation. Special committees shall have only the lawful powers specifically delegated to them by the Board, except that no such committee shall have powers which are not authorized for any standing committees of the Corporation.

6.5 General. Any committee designated by the Board pursuant to Sections 6.1, 6.3 or 6.4 of the By-laws, and each of the members and alternate members thereof, shall serve at the pleasure of the Board. The Board may designate one or more Directors as alternate members of any such committee, who may replace any absent member or members at any meeting of such committee. Any committee may adopt such rules and regulations, not inconsistent with the Articles of Incorporation or the By-laws or applicable laws or the resolution of the Board designating such committee, as it may deem proper for the conduct of its meetings and the exercise by it of the authority of the Board conferred upon such committee by the resolution of the Board designating such committee.

ARTICLE 7

OFFICERS

7.1 Officers. The Board shall elect or appoint an Executive Director, and may elect or appoint one or more Associate Directors and other such officers to the Corporation as it may determine. The officers are limited to one year terms in their respective offices. Their term of office shall begin immediately following their election or appointment. Officers may not serve more than three (3) consecutive terms in any single office. Any two or more offices may be held by the same person, except the office of Executive Director. The Board may use descriptive words or phrases to designate the standing, seniority or area of special competence of the Associate Directors elected or appointed by it. Each officer shall hold office for the term for which she is elected or appointed, and until her successor shall have been elected or appointed and qualified or until her death, her resignation or her removal in the manner provided in Section 7.2 of the By-laws. All officers as between themselves and the Corporation shall have such authority and perform such duties in the management of the Corporation as may be provided in the By-laws or as the Board may from time to time determine.

7.2 Removal of Officers. Any officer elected or appointed by the Board may be removed by majority vote of the entire Board with or without cause. All Board members must be present at a meeting called for the removal of an officer. The removal of an officer without cause shall be without prejudice to her contract rights, if any. The election or appointment of an officer shall not of itself create contract rights.

7.3 Resignations. Any officer may resign at any time in writing by notifying the Chairperson of the Board or the Executive Director. Such resignation shall take effect at the date of receipt of such notice or at such later time as is therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective. The resignation of an officer shall be without prejudice to the contract rights of the Corporation, if any.

7.4 Vacancies. A vacancy in any office because of death, resignation, removal, disqualification or any other cause may be filled for the unexpired portion of the term by the Board at any regular or special meeting of the Board.

7.5 Compensation. Salaries or other compensation of the officers may be fixed from time to time by the Board.

7.6 Executive Director. The Executive Director shall be the chief executive officer of the Corporation and shall have general supervision over all business of the Corporation, subject, however, to the control of the Board and of any duly authorized committee of Directors. The Executive Director shall, if present, preside at all meetings of the Members. He may preside at meetings of the Board if the Chairperson, or in the absence of the Chairperson, the Vice-Chairperson, so decides. He may sign and execute in the name of the Corporation deeds, mortgages, bonds, contracts and other instruments, except in cases where the signing and execution thereof shall be expressly delegated by the Board or By-laws to some other office or agent of the Corporation, or shall be required by law otherwise to be signed or executed; and, in general, he shall perform all duties incident to the office of Executive Director and such other duties as from time to time may be assigned to him by the Board. The Board of Directors may assign a spending cap whereby expenditures exceeding such cap shall require the approval of the Executive Committee of the Board of Directors.

7.7 Associate Directors. At the request of the Executive Director, or in his absence, at the request of the Board, the Associate Directors shall (in such order as may be designated by the Board or in the absence of any such designation in order of seniority based on length of employment as an officer of the Corporation) perform all of the duties of the Executive Director and so acting shall have all the powers of and be subject to all restrictions upon the Executive Director. Any Associate Director may sign and execute in the name of the Corporation deeds, mortgages, contracts or other instruments authorized by the Board, except in cases where the signing and execution thereof shall be expressly delegated by the Board or By-laws to some other officer or agent of the Corporation, or shall be required by law otherwise to be signed or executed; and shall perform such other duties as from time to time may be assigned to her by the Board or by the Executive Director.

7.8 Secretary. The Secretary, if present, shall act as Secretary of all meetings of the Members and of the Board, and shall keep the minutes thereof in the proper book or books to be provided for that purpose; she shall see that all notices required to be given by the Corporation are duly given and served; she shall be the custodian of the seal of the Corporation and may seal with the seal of the Corporation or facsimile thereof, all documents the execution of which on behalf of the Corporation under its corporate seal is authorized in accordance with the provisions of the By-laws; she shall have charge of the books, records and papers of the Corporation relating to its organization and management as a Corporation, and shall see that the reports, statements and other documents required by law are properly kept and filed; and shall, in general, perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned to her by the Board or the Executive Director.

7.9 Treasurer. The Treasurer shall have charge and custody of, and be responsible for, all funds, securities and notes of the Corporation; receive and give receipts for moneys due and payable to the Corporation from any sources whatsoever; deposit all such moneys in the name of the Corporation in such banks, trust companies or other depositories as shall be selected in accordance with these By-laws; against proper vouchers, cause for such funds to be disbursed by checks or drafts on the authorized depositories of the Corporation signed in such manner as shall be determined in accordance with any provisions of the By-laws, and be responsible for the accuracy of the amounts of all moneys so disbursed; regularly enter or cause to be entered adequate in books to be kept by her or under her direction full and adequate accounts of all moneys received or paid by her for the account of the Corporation; have the right to require, from time to time, reports or statements giving such information as she may desire with respect to any and all financial transactions of the Corporation from the officers of agents transacting the same; render to the Executive Director or the Board, whenever the Executive Director or the Board, respectively, shall require her so to do, an account of the financial condition of the Corporation and of all her transactions as Treasurer; exhibit at all reasonable times her books of account and other records to any of the directors upon application at the office of the Corporation where such books and records are kept; and, in general, perform all duties incident to the office of Treasurer and such other duties as from time to time may be assigned to her by the Board or the Executive Director.

7.10 Assistant Secretaries and Assistant Treasurers. Assistant Secretaries and Assistant Treasurers shall perform such duties as shall be assigned to them by the Secretary or by the Treasurer, respectively, or by the Board or by the Executive Director.

ARTICLE 8

GRANTS, CONTRACTS, CHECKS, DRAFTS, BANK ACCOUNTS, ETC.

8.1 Grants. The making of grants and contributions and otherwise rendering financial assistance for the purpose of the Corporation, may be authorized by the Board. The Board may authorize any officer or officers, agent or agents, in the name and behalf of the Corporation to make any such grants, contributions or assistance.

8.2 Execution of Contracts. The Board may authorize any officer, employee or agent, in the name and on behalf of the Corporation, to enter into any contract or execute and satisfy any instrument, and any such authority may be general or confined to specific instances, or otherwise limited.

8.3 Loans. The Executive Director or any other officer, employee or agent authorized by the By-laws or by the Board may effect loans and advances at any time for the Corporation from any bank, trust company or other institutions or from any firm, corporation or individual and for such loans and advances may make, execute and deliver promissory notes, bonds or other certificates or evidence of indebtedness of the Corporation, and when authorized so to do may pledge and hypothecate or transfer any securities or other property of the Corporation as security for any such loans or advances. Such authority conferred by the Board may be general or confined to specific instances or otherwise limited.

8.4 Checks, Drafts, etc. All checks, drafts and other orders for the payment of money out of the funds of the Corporation and all notes or other evidences of indebtedness of the Corporation shall be signed on behalf of the Corporation in such manner as shall from time to time be determined by resolution of the Board.

8.5 Deposits. The funds of the Corporation not otherwise employed shall be deposited from time to time to the order of the Corporation in such banks, trust companies or other depositories as the Board may select or as may be selected by an officer, employee or agent of the Corporation to whom such power may from time to time be delegated by the Board.

ARTICLE 9

INDEMNIFICATION

9.1 The Corporation shall indemnify any person made, or threatened to be made, a party to any action, suit or proceeding by reason of the fact that she is or was a Director or officer of the Corporation, against all reasonable expenses, including attorneys' fees, actually and necessarily incurred by her in connection with the defense of such action, suit or proceeding, or in connection with any appeal therein, and including the cost of court approved settlements, to the fullest extent and in the manner set forth in and permitted by the Non-Profit Corporation Law and any other applicable law, as from time to time is in effect; provided that the Corporation determines that said Director or officer (a) was acting in her official capacity as Director or officer of the Corporation, (b) conducted herself in good faith, (c) reasonably believed that her conduct was in the best interests of the Corporation, and (d) had no reasonable cause to believe that her conduct was unlawful. Said determination shall be made in accordance with the applicable Non-Profit Law. Such right of indemnification shall not be deemed exclusive of any other rights to which such director or officer may be entitled apart from the foregoing provisions.

9.2 The Board, in its discretion, shall have the power on behalf of the Corporation to indemnify any person, other than a Director or officer, made a party to any action, suit or proceeding by reason of the fact that her testator or intestate, is or was an employee of the Corporation.

9.3 The Board in its discretion shall have the power to purchase and maintain insurance.

ARTICLE 10

FEES, DUES AND ASSESSMENTS

10.1 Fees, Dues and Assessments. The Board shall have the power, from time to time in its discretion, to fix admission fees, annual dues and special assessments, provided, however, that if such fees, dues and special assessments are in different amounts for different classes of Members, the amounts payable by all Members of one class shall be determined on the same basis.

10.2 When Payable. Notice shall be sent promptly to all affected persons of any admission fees, annual dues or special assessments so imposed. Members who fail to pay their dues, subscriptions or assessments within thirty (30) days from the time they become due shall be notified by the Secretary, and if payment is not made within the next succeeding thirty (30) days, shall be reported to the Board as in arrears, and if so ordered by the Board shall be dropped from the rolls and thereupon forfeit all rights and privileges of membership.

ARTICLE 11

BOOKS AND RECORDS

11.1 Books and Records. The Corporation shall keep, at the office of the Corporation, correct and complete books and records of account and shall keep minutes of the proceedings of the Members, Board, Executive Committee and standing committees, if any. Any of the foregoing books, minutes or records may be in written form or in any other form capable of being converted into written form within a reasonable time.

11.2 Inspection of Books and Records. Except as otherwise provided by law, the Board shall determine from time to time whether, and, if allowed, when and under what conditions and regulations, the account, books, minutes and other records of the Corporation, or any of them, shall be open to the inspection of the Members.

ARTICLE 12

SEAL

The Board may adopt a seal which shall be in the form of a circle and shall bear the full name of the Corporation and the year of its incorporation.

ARTICLE 13

FISCAL YEAR

The fiscal year of the Corporation shall be determined, and may be changed, by resolution of the Board. The initial fiscal year will be July 1 - June 30.

ARTICLE 14

VOTING OF SHARES HELD

Unless otherwise provided by resolution of the Board, the Board may, from time to time, appoint one or more attorneys or agents of the Corporation, in the name and on behalf of the Corporation, to cast the votes which the Corporation may be entitled to cast as a shareholder or otherwise in any other corporation, any of whose shares or securities may be held by the Corporation, at meetings of the holders of the shares or other securities of such other corporation, to consent in writing to any action, by any such other corporation, and may instruct the person or persons so appointed as to the manner of casting such votes or giving such consent, and may execute or cause to be executed on behalf of the Corporation and under its corporate seal, or otherwise, such written proxies, consent, waivers or other instruments as she may deem necessary or proper in the premises; or the Executive Director may himself attend any meeting of the holders of the shares or other securities of any such other corporation and thereat vote or exercise any or all other powers of the Corporation as the holder of such shares or other securities of such other corporation.

ARTICLE 15

AMENDMENTS

The By-laws may be altered, amended, supplemented or repealed, or new By-laws may be adopted, by the vote of the Members at the time entitled to vote in the election of Directors. Except as may be otherwise provided in a By-law adopted by the members, the By-laws may be altered, amended, supplemented or repealed, or new By-laws may be adopted, by the Board, provided that a vote of a majority of the entire Board shall be required to charge the number of authorized Directors. If any By-law regulating an impending election of Directors is adopted, altered, amended, supplemented or repealed by the Board, such By-law shall be set forth in the notice of the next meeting of the Members for the election of Directors, together with a concise statement of the changes made. Any By-laws adopted, altered, amended or supplemented by the Board may be altered, amended, supplemented or repealed by the Members entitled to vote thereon, but the Board shall have no power to alter, amend, supplement or repeal any By-law adopted, altered, amended or supplemented by vote of the Members.

ARTICLE 16

CHAPTERS

16.1 Qualifications. Chapters may be started by an individual or a station. If a station is starting a chapter, there must be a specific person or station position that will act as the individual responsible for starting the chapter.

16.2 Applications. Individuals wishing to start a Chapter must submit an application to the Board of Directors. The application must include a resumé of the individual starting the Chapter, an agenda for the Chapter, a list of other individuals or stations that will be supporting the project and geographical boundaries of the area the Chapter will cover.

16.3 Board Approval. Approval of applications shall be based on qualifications of the individual submitting application and on geographical considerations. Membership criteria may not restrict admission on the basis of race, gender, sexual orientation, national origin, ethnicity or handicap status.

16.4 Geographical Jurisdiction. Chapters approved by the Board shall have jurisdiction over a specific geographical area. The Board may at any time, shift, change or revoke that jurisdiction.

16.5 Corporate Recognition. Approval of an application for a Chapter will signify that the Corporation officially recognizes the Chapter. Recognition signifies that the Chapter president or any agent of his or her selection may act as an agent of the Corporation for the following activities: to organize regional conferences; to organize regional program cooperation and exchanges, to solicit, compile and/or submit articles to *College Broadcaster*; to organize exchange training programs; and to organize local cooperative actions to pool their resources.

16.6 Finances. Chapters, once recognized by the Corporation, will receive from the Corporation five dollars ($5) per year per Station Membership and one dollar ($1) per year per Individual Membership that falls within the chapter's jurisdiction. These funds will cover costs incidental to maintaining a Chapter. Chapters will be responsible for their own fundraising for specific events or activities such as publishing a newsletter or organizing a regional conference.

16.7 Requirements. Chapters must maintain at least three (3) Station Members. Chapters must submit one report each semester. Reports must include a list of activities that the Chapter has organized as well as a list of activities planned for the next semester. Chapters must submit one article per year to *College Broadcaster*. Chapters must meet at least once per year. Chapters must be led by an individual or board democratically elected by its members.

16.8 Organization. Chapters will be run by an individual or a board of individuals selected by the Members within each Chapter's jurisdiction. If it is an individual that runs the Chapter, that individual will be the Chief Executive Officer ("CEO") of the Chapter. If it is a board that runs the Chapter, the board will elect amongst itself an individual to be the chairperson and CEO. The CEO of the Chapter will be the Chapter's representative to the Corporation's Board of Directors. Chapters will officially be based at the school or station where the CEO of the Chapter resides, works or attends. The Chapter, however, may elect to keep its mailing address and telephone number constant.

16.9 Start-up. During its first year, the Chapter will be run by the individual who submits and has approved an application to start a Chapter. Within one year of the date of approval, the individual must organize democratic management elections amongst the Members of his or her chapter.

ARTICLE 17

DISSOLUTION

17.1 Declaration of Dissolution. The Corporation may only be dissolved or declared dissolved by unanimous resolution of the Board. Such declaration shall not be less than sixty (60) days before the actual dissolution of the Corporation. Upon declaration of dissolution of the Corporation, notice shall be sent to all Members stating the reason or reasons for such dissolution. Said notice shall be given not less than sixty (60) days before the actual dissolution of the Corporation and shall include a complete financial report listing all of the Corporation's assets including subsidiaries and all of the Corporation's liabilities, current or pending, and said notice shall be deemed given when placed in the custody of a United States Postal worker with first class postage affixed.

17.2 Financial Settlement. The Board shall ensure that all accounts are settled before the Corporation is dissolved. Any assets that shall remain after all accounts have been settled shall be donated to any non-profit corporation or may be given to several non-profit corporations of the Board's selection.

ARTICLE 18

ADOPTION

The By-laws shall become effective upon adoption by the Board of Directors of The National Association of College Broadcasters at a special meeting called for the purpose of adoption. Notice of this meeting with a copy of the By-laws shall be sent to all Directors and Chapters of The National Association of College Broadcasters and individual members not associated with a Chapter, if any, at least one (1) week before this meeting date.

ARTICLE 19

OTHER PROCEDURES

All procedures not covered by these By-laws shall be governed by the latest edition of Roberts Rules of Order.

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